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mag

January 2004
Volume 15
Issue #181

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JAN. 2004

"Neither Humorous Nor Appropriate"

14 YEARS !

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dickheads@slugmag.com

DEAR DICKHEADS: As the co-creator of CHIAROSCURO, i couldn't help but read your latest issue ... especially the STAKERIZED column. i found myself asking many questions, two of which i will now portray in text form ...

1) Was the dada approach an homage to CHIAROSCURO? or was it unintentional?

2) Why was my remark about masturbating to pictures DAN GORDER took of ELIZEBETH SMART left out of the piece? Thanks for your free publicity,

-E. Blair

p.s. I've never hear of lion militia, but based on their cover picture they look like stupid fucks.

Hey there art fag,

You are welcome for the free publicity, now don't ever write us again.

DEAR DICKHEADS

I just wanted to bitch at you guys a little bit. I've been reading your rag for years now, and in the past you guys have always been on the mark. But lately some of the stuff you print reads like it was written by someone who's never even been to Salt Lake, let alone a member of its 'underground'. One thing in particular really pissed me off. You did a review of a joint cd by Jezus Rides A Riksa and Cryptobiotic. You really thrashed Riksha saying their music was 'so last year', but you didn't mention that the cd reviewed was released three years ago!

So I guess that makes them ahead of their time, right? Riksha has been around the SLC for a long time, and if I recall even did some volunteer stuff for SLUG a while back. It doesn't piss me off that you guys gave such an awesome local band a bad review, that's your prerogative, but I do care that your review was less

than timely. Get with it. Send your writers to places like downtown music or fourth and fourth and get some information before putting it to print. Oh, and maybe try hiring some writers who are actually from Salt Lake. Just a thought.

-Alan Lucchetti, *Lucky's Dog Productions*

Hey Turdburglar,

While I think it's great that you are so darned fond of Riksha, it does not mean I or anyone else has to be. I think it's great that some people have the balls to perform in a band but ... If someone who is reviewing a CD or if someone is watching them live and think they suck, then are we as the public supposed to keep it secret?

That's what their girlfriends and mommies are for, asshole! If you are too sensitive to criticism, you should not be in a band. As for reviewing a CD that is three years old, we originally reviewed the Riksha/Cryptobiotic split in a "timely manner," but neglected reviewing the Crypto half of it. After Crypto let us know they don't like to be left out of the hen pile, we graciously re-reviewed it in our last issue. And by the way, all our writers are from Salt Lake, dumbass. And I am not gonna even go into all you retard that think you are the be-all end-all of the so-called "underground." As to getting info from the practice spaces above, I already know how to get hepatitis from a toilet seat.

Ho. I just wanted to let you know that I loved the Dec. issue. Sometimes I just don't relate with what SLUG lays down, but you rubbed my honey spot the right way this time. Localized was surprisingly gentle, yet still mildly

informative. (What is it with that bitch Camilla? Sometimes I think every band she interviews must have pissed in her vodka—what else to deserve such derision from her? She makes me wet and horny.) And the interview with the Chiaroscuro boys was good too. Made me want to give one or two of them a blowjob, even though I'm married with kids.

Sincerely and yours forever,
-Miette

Dear babyfactory,
DON'T EVER CALL CAMILLA A BITCH!!! SHE IS A FUCKING FLOWER! Who happens to enjoy a little urine in her vodka. In closing Fuck you and fuck your kids..(sorry Alan really pissed me off)

Dear Dickheads,
Well done! I'm going to see the Ravonettes perform tonight in Burlington, Vermont of all places and was glad to find your piece on the web. I've been listening to Whip On It! for months now and am excited to witness their live performance.

I'm encouraged by the rise of bands familiar w/ their rock lineage that utilize contemporary perspectives to create really progressive, heavy sounds and well crafted albums!

Hey, check out Rye Coalition (from New Jersey) if you haven't already. They were just signed by Dreamworks and Dave Grohl is producing their first BIG album—more great rock 'n roll for your soul.

Best regards,
Sean P. Lambert

Hey there maplesucker,
Thanks for the kind words ... I just hope that prick Alan is O.K. with us printing a letter from out-of-state.

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Localized

January's Localized will feature some of the best bands in town and some of the least-noticed bands as well. Check out Spork, Oxido and All Systems Fail Jan. 9 at the Urban Lounge.



Oxido

Juan: Drums
Victor: Guitar
Diny: Bass
Efrain: Vocals

Russell and I went to Burt's early and waited for Oxido to arrive. Burt's, despite it being only 7 p.m., was pretty well filled-up and it took us a second to get a beer.

Oxido arrived and the first thing that they did was thank us for giving them an interview. In general, they were like that. They are incredibly nice and lacking any posturing or pretension. In addition, they play wicked awesome metal, so there are next to no reasons to dislike them. Sean Taylor whispers to me that Oxido is incredible as we make our way to the empty table in the back.

Oxido is Spanish for rust or decay. They were originally going to call their band Oxido Republica, which I like very much, but decided that it was far too long and awkward. So they settled on the shorter version. It sounds vaguely threatening and snappy to such non-Spanish speakers as myself.

They've been together for only a year, but they've known each other for much longer and have played in other bands together before. They have taught themselves how to play their instruments and, because they play metal, they listen to mostly Metallica and Megadeth.

"The lyrics that I write are just a reflection of my feelings," says Victor, who is adamant about them not being a political band. "In some part of our lyrics, there are some things, like when someone becomes the object of racism. But that's not our main thing." Somehow, I was under the impression that they were. Most of their lyrics are very personal. He recites some lines to a song in Spanish and then translates for Russell and I. He then explains the bilingualism of their music. "We don't focus on the language. It's just whatever comes up and feels good."

They don't perform often. I don't think that there is nearly enough appetite in Salt Lake for their music.

"Everything right now is hip-hop. It's just a fashion. It'll go away. Rock n' roll, it never dies. It changes, but it's always there. We're trying to be honest and do our own thing." Victor does most of the talking. I realize later that it is because he speaks English more effectively than the other guys. So I ask the rest of them some questions directly, and he translates. Juan looks incredulous when I ask whether there is a reception for metal in Salt Lake. He doesn't seem to care about the topic and is somewhat surprised that I would even ask. He responds similarly to my other questions as well. One of the few responses that he gives me is that he listens to Nirvana and Metallica. Before I leave after wrapping up the interview, they thank me again and I wonder if Victor actually translated my questions correctly.

www.groups.msn.com/oxido



All Systems Fail

Rich: Drums
Dave: Guitar
Travis: Bass
Jorge: Vocals

I went to Albee Square for the first time last night. I was going to interview All Systems Fail before they played with Defiance. Being over 21 and a drinker, I don't find myself in all-ages venues very often. While I waited for the band to unload their gear, I spoke briefly with Jimmy the Tooth, the new part-owner of Albee. Somehow, he and his partners have managed to get a huge crowd out on a Sunday night. The kids sitting around waiting are all wearing tight black jeans and more than a few have mohawks. I find myself scanning the crowd for someone who I might recognize, but I don't see anyone that I know. I suspect that these kids were shipped in from another state. Either that or they just don't have any other place to go to.

I speak with All Systems Fail in the band room. They don't look like the kids waiting outside for them. They're older and their clothes are standard black and their hair has no trace of gel or egg whites in it.

"I definitely did all of that at one point. But now, it's just not practical. But it is cool to see these kids doing it, and going through that phase, even if it is a little clone-y." Richard says. He is the oldest in ASF and might've been around when punk actually started.

All Systems Fail definitely is a *political* punk hardcore band. But what's so shocking about that isn't that they're a punk band angry about the system, but that they are actually well-informed on the issues which they are concerned about. We talk about the distinction between enemy combatants and soldiers and granting individual rights to corporations. They don't once use the word conformity.

The singer, Jorge, says that he tried to spike his hair for the show but he didn't have time. He was born in Mexico and immigrated to America only a few years ago. Now, he speaks about the complacency of middle-class Americans who have never had to experience prejudice or work hard. He tells me there is no reason to pay attention to what they say because most of what they talk about doesn't immediately affect them. Most of the kids who are outside waiting in their spiky black clothes are going to listen to music about things which don't immediately affect them, either.

"I listened to bands when they spoke about politics because they were honest," Dave says. "I don't want to get my information from corporate media."

WANTED LIFE

Dave Barratt - dave@slugmag.com

Maybe I'm not the only one who sees globalization, the war on terror, the wars on Afghanistan and Iraq, the government, the media and the world's religions as an inter-connected web of humanity-crushing corruption... **ANOK AND PEACE** is the best web site I've ever seen for news about globalization, corporate media, the wars in Afghanistan and Iraq, and a whole bunch of other topics to keep you informed and fuel my paranoia. There's a huge section that starts with the origins of anarchism and traces its development through the years, as well as an entire online book about practicing anarchy in today's crazy fuckin' fucked-up world. The best part is that **ANOK AND PEACE**'s authors make complicated issues easy to understand without dumbing them down. The other best part is the distro with posters, stickers, shirts, music, etc. from classic anarcho-punk bands whose messages are more pertinent now than ever. **ANOK AND PEACE**'s web site is <http://noleaders.net>

Sick of all that crappy pop punk and indie-rock that goes down smooth and leaves no lasting impression? Ready for some ear-splitting noise? From the home-state of Pushead, **HARVEST OF DISCONTENT** and **NO MORE EXISTENCE** will be playing at Undagroundz (344 S. State) on Saturday, Jan 24. **HARVEST OF DISCONTENT** remind me somewhat of Aus Rotten, with forceful vocals and fist-pounding riffage that's brutal without being metal. **NO MORE EXISTENCE** sounds more like '80s U.S. hardcore with short bursts of political thrash. Locals **REPEAT OFFENDER** return from the grave and **ALL SYSTEMS FAIL** will also play. **REPEAT OFFENDER** has got to

be the gnarliest band from Salt Lake I've ever seen. One glance at their logo and English cone studs will sprout from your face like zits. I was sad when they broke up but happy when they reformed. Remember: Saturday, Jan. 24, Undagroundz, \$5.00, 8:00 p.m.

BEHIND ENEMY LINES

The Global Cannibal CD

Being the group that formed from the remains of Aus Rotten, Behind Enemy Lines have a lot of expectations put upon them. No matter what they do there are probably people who get upset if they don't sound enough like Aus Rotten, and others who get upset if they sound too much like Aus Rotten. To me it sounds like they're playing exactly what they want to hear without regard to anyone else's opinion. Like Aus Rotten, Behind Enemy Lines' lyrics are pointed, the vocals are anathemic and the music is charging. Where Aus Rotten had longer, mid-paced songs, Behind Enemy Lines keeps them short and fast, ending them before you've heard enough. Every song has an impending sense of despair; I think they've captured the nihilism of metal without its clichés, like ridiculous speed-picking and Yngwie Malmsteen-length solos. They attack topics like U.S. foreign policy, the war on terror and the pro-life movement without falling into the "more political than thou" moral high-ground, set to hardcore punk so good you can tell it comes from long experience. Their first LP "Know Your Enemy" is also beyond reproach. (PO Box 42341, Pittsburgh, PA, 15203, or www.wearebehindemylin.es.com)

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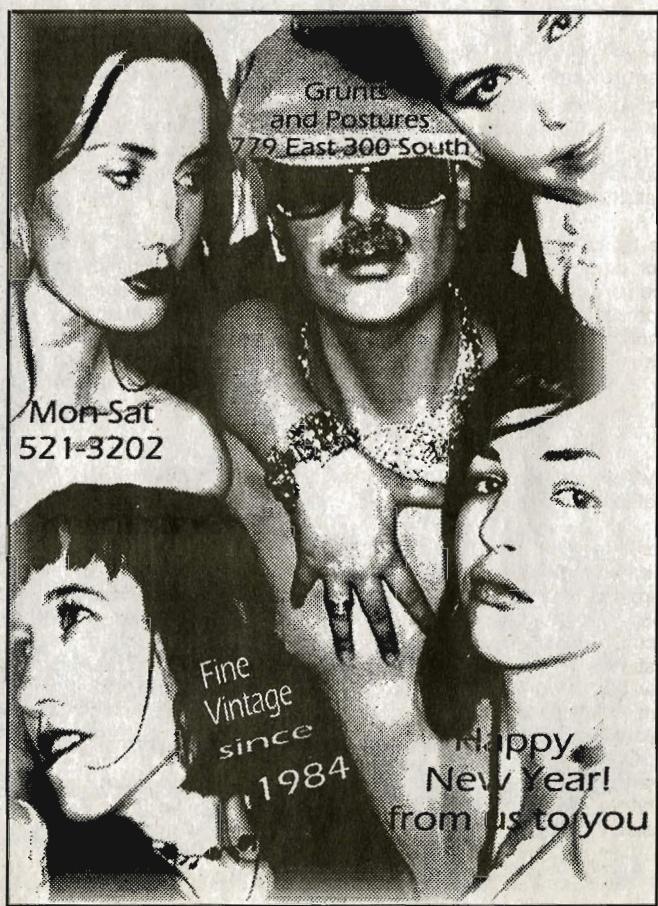
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SCREAMING TO GET THROUGH: F-MINUS WON'T TELL YOU WHAT TO DO

By James Orme

Can love be shouted in your ear and still mean the same thing? Can messages of peace and unity be brought to you by a band whose audiences tear down the club while they're playing? F-Minus' raw 80s hardcore is chaos and beauty wrapped together with warts and all. Both **Brad Logan** and **Erika Daking** play guitar and sing in F-Minus. I sat down with them at their SLC tour date with **Rancid** and **Tiger Army**, to get their thoughts on the band that is bringing you the real and honest soundtrack to life.

SLUG: I heard you had some gear stolen from you?

ED: We were leaving for Europe a month ago and we were on our way to our first practice. I went to get into the van to go pick up our drummer at the airport and everything was missing. They had very cleverly pried off the window and gotten into the back and taken everything that was important. They left our merch, left our CDs and just took all the gear.

SLUG: On the first record, songs were lucky to get past the one-minute mark, and on the last record, songs actually made it past three minutes. What do you attribute this to?

BL: I think that at the time we did the first album, we had two 7"s of 50-second-long songs, and really, we've done about 150 of those types of songs, so we branched out a little bit—I don't think we strayed too far.

SLUG: Do you ever see F-Minus deviating from that hard-as-hell thrash style?

BL: You never know. I like to think that F-Minus isn't pigeonholed into doing one type of thing. That we're bigger than that, that we're above and beyond that. We like stuff that's confrontational and abrasive and exciting to us.

SLUG: Obviously, anger has played a role.

BL: Not necessarily. People have asked me in interviews, "Why are you so angry?" Just because I'm screaming, that's just the way I deliver my stuff. Tons of bands are screaming; emo bands writing love songs are screaming. But definitely there is enough in this world to be really frustrated about and to be crazed about.

ED: I wouldn't say there is no anger. It's just not all anger.

SLUG: If F-Minus had a mission statement, what would it be?

BL: We've done our best to stay away from preaching and telling other people what to do. We sing and write about stuff

that concerns us, and if we had to say any one thing out there, definitely be an individual, be yourself and do your own thing. Like when we first started, it wasn't very common for our type of band to exist.

SLUG: You leave a raw quality to every record, such as messed-up vocal lines or missed cues. Is that part of the art?

ED: I think that it would be silly for a band like us to be over-produced and overly cautious about small details when it's such a noisy, chaotic form of music. It wasn't perfect, and yeah, we do think it adds to it.

SLUG: Do you not like people making a big deal about the dual gender lineup?

ED: I think that it's unnecessary to point it out.

BL: It's uncommon, so people always bring it up, but I always like bands with girls. I like elements that don't seem to "belong" there, because it's a testosterone fest, but it's not. Girls were just as much a part of the beginnings of punk rock as guys were.

SLUG: You had a deal with Hellcat before there was ever a band?

BL: It's true I roadied for Rancid for years and was friends with them, and one day Tim [Armstrong] said, "I'm starting this label, Hellcat. You should put a band together; I'll put out your records." It was that simple, it wasn't anything on paper. We were the first band he signed actually.

SLUG: Does it bother you that **Steve Albini**'s name was used to promote the new record?

ED: We laughed about it. We understand.

BL: It's kind of in a way of embarrassing because we went to him for the exact opposite. We wanted to work with someone who was well schooled in the underground; because of his history. So for that to be used, as a selling point, is kind of funny and ironic.

ED: [Hellcat] didn't say [the sticker on the front] was going to be yellow (all laugh).

BL: Or that it would be on the inside of the plastic, but it's cool.

F-Minus have no hang-ups about what they do or what rules they have to play by. They just play. Listen to *Wake up Screaming* and hear true life for yourself.



Photo: Jennifer Daking

F - MINUS

HERE COMES THE DEMON.

From the early 80s to the mid 90s, the experimental act **Swans** stirred and purged the underbelly of modern music. Founded by visionary **Michael Gira**, the group quickly gained a strong reputation in New York City after a few performances. They were soon joined by an unstoppable force in the form of a woman named **Jarboe**. The music and performance style of Jarboe is beyond categorization. It is almost impossible to describe the outbursts of vocal acrobatics and physical explosives she has displayed over the span of her career. She has never stayed in one sound or style. Jarboe is constantly diversifying her music and adding more eclectic work to her collection. With six solo albums and one on the way, how has she found time for hybrid projects with other artists?

In this past year of 2003, one of the most nighmarish and astonishing albums I've ever heard was released. The teaming efforts of **Neurosis & Jarboe** are one of wearied confessions and trance-like chants from the depths of somewhere lost and forgotten.

At 7 p.m., Dec. 17, I called her from frozen Salt Lake City at her home in Atlanta, Ga. Nervously, I asked how she was doing. She just sighed with resignation and said, "I'm fine. I've been running around, and doing lots of stuff. But that's normal, that's my life."

I was quite surprised to hear the strong Southern accent in her remarkably gentle voice. She mentions that she had just gotten home from vacation and was leaving again tomorrow for Brazil. I asked, "Are you performing down there?"

"No", she replied. "This is kind of an exploratory trip. I do that once in a while—go to odd places. Sometimes I do end up recording if I meet people. I think it's good to do things on your own and take risks. I'm kind of fearless in that way."

"That must be nice," I admitted with some reserved jealousy.

"Yeah, well, that's one of the perks of not having a family. It's like—no one's going to suffer too terribly if I die," and into a hail of laughter she went.

By this point, I had become so fixated on her voice's Southern inflections that I had to ask, "So, are you from Atlanta?"

She responded quickly, "No. I was born in Rural, Miss. My father was in the FBI and he was on assignment. I had some education here, but we shuttled around a lot. I guess I've lived here longer than any other place. I did live for 13 years in New York."

She went on to tell me that she considered Jerusalem "home," more than any other place. "I had a very strange sense of being centered. They tell me that there's a thing

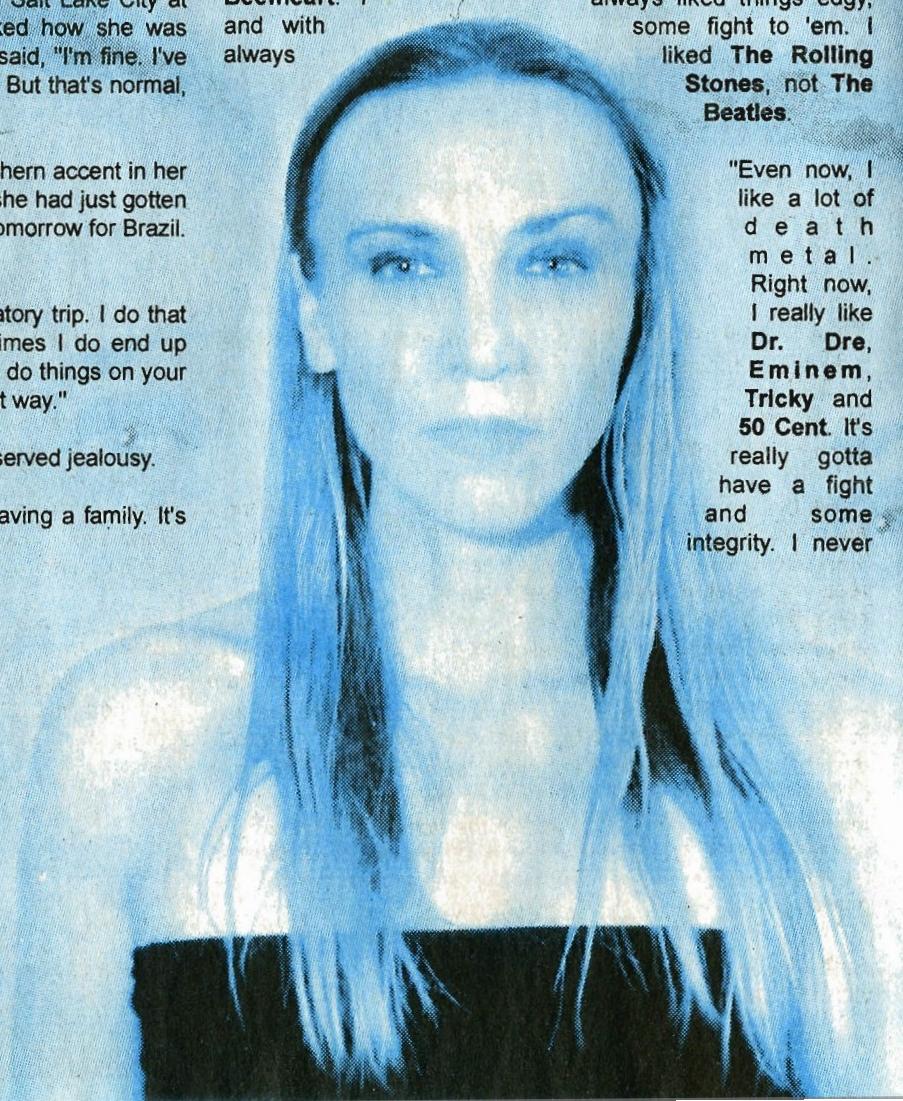
called 'Jerusalem Fever' or something. It's something that, when you're there, you're overwhelmed by three great religions being piled on top of each other," she exclaimed. She talked about her feeling that Jesus was going to walk around the corner at any minute, and about her apartment, which was situated between a Christian church, a Muslim mosque and the Jew's Wailing Wall. She sadly admitted that she would probably live there if the area didn't have such social turmoil.

Jarboe talked about singing as a child, and it begged the question, "What artists shaped and influenced you at that time?"

"One would be **Janis Joplin**. She was an incredible blues singer and an astonishing performer. Then there was the opera singer **Maria Callas**. She was very, very extreme and theatrical. She sort of really became her role; she became a hero of mine. Also, **Marianne Faithful**. She went from being a pop star to being strung-out on 'Skid Row,' and she came back with this voice that changed me. I just think it's incredibly beautiful. I also liked people like **Tom Waits** and **Captain Beefheart**.

always liked things edgy, some fight to 'em. I liked **The Rolling Stones**, not **The Beatles**.

"Even now, I like a lot of death metal. Right now, I really like **Dr. Dre**, **Eminem**, **Tricky** and **50 Cent**. It's really gotta have a fight and some integrity. I never



A Conversation with Jarboe

By Chuck Berreto

could understand jangly-guitared indie rock," she stated while laughing.

We went onto conversing about her many studio experiences. Jarboe said that there was a time she had a lot of "self-conscious preciousness about recording. I was someone who needed to have candles burning. Incense. Paper around the vocal booth so you couldn't see me. I was very fetishistic and concerned with getting to a certain place. But after the *Beautiful People Ltd.* album, I realized that I could record standing in the middle of the street. I could record in a grocery store. I could do a show on a bus; it didn't matter. Now it's more about discipline and having what's in your head—and just doing it."

Her next album, *Men*, is expected to be beyond collaborative and released next year. The following project, however, will be voiceless. A solo piece of her at war with her piano. She showed a great deal of excitement about doing an instrumental record, and assured me it will be quite shocking. She even called it "jazzy."

While on the subject of collaborations, she mentioned working with Maynard James Keenan (*Tool, A Perfect Circle*): "It was kind of an exchange program. I went over to the *A Perfect Circle* studio and gave them a Jarboe database, which they used on their new album. Some of it sounds like my voice, and then some of it is really synthed."

She went on to say, "I threw down the gauntlet with him, which was recording with me—having no treatment on his voice whatsoever. A lot of people don't know how beautiful his voice is. He's really cool; I like him a lot."

For a musician of such mystique to work alongside other artists was conjuring so many images in my mind. I pictured her working with bands that I have been intrigued with and fascinated by for so many years. I instantly asked, "So what was it like working with *Neurosis*?"

"Well, this sounds corny, but we're like a family. We're like tribal members. We've known each other for years. We felt a bond immediately when we met and we had constantly talked about recording together. Working with them is very natural. There's no arguing or separation of vision. They command my craziness. Steve (Von Till, vocalist/guitarist of *Neurosis*) knows me so well, he invited me out to do the *Beyond The Pale* festival with them in 2002. I was so excited to be the only female performer for all three days. Steve was on the balcony the whole time during my show, and later, some friends said that at one point during my performance he was just beaming, saying, 'Here it comes, here comes the demon.' I think he saw me erupting, and that just happens. That's what we have in common; it's sort of like a Norwegian black metal attitude. It's this whole idea of having demons speaking through you."

Jarboe's songs are constantly diving into religious themes. She told me that her mother was a devout Catholic, and her father

was a stern atheist. She considers herself to be aligned with the ritualistic side of Latin masses and the Tibetan Buddhist ceremonies. As we discussed Buddhism, she explained that her intent wasn't pure or correct as a novice. It started out as a therapy for her emotions. Raging emotions that she has been driven by for years and even accuses herself of being a "slave" to. Jarboe detests being a slave to anything, therefore, her spirituality is almost a greedy outlet for that which she has not been able to control by any other means.

"I still have a hard time when it comes to men and things of the heart. I'm fuckin' weak that way, and I don't like that about myself. I'd like to be like a hitwoman who shows up with a revolver and feels nothing."

Michael Gira was a huge inspiration to Jarboe in her early days of performing. She would see him writhing around, beating himself up and practically naked with a microphone shoved down his throat—and instantly identified with him. She was doing a four-hour act of performance art at the time called *Beyond Autism*, where she spent the entire show thrashing her body about with the mood of this insane character she had created. He saw her potential and made her work for the band as a roadie for a year before he let her audition. Sending her, on foot, down several city blocks with heavy gear in her hands during the cruel New York winter was an endurance test of his own. Little did he know, she was a training boxer at the time. After watching her complete such tasks, and then proceed to walk around their studio punching the concrete walls to keep her calluses hard, he decided she might have what it takes.

"I like the idea of challenge and endurance. My whole life is lived that way; it's sort of an endurance test. How much can I take? I'm very hard and brutal on myself. Running six miles in the freezing cold—I just do so many crazy things. I think that's why I stayed in *Swans* with Michael [Gira] for so long. I have a sort of stoic endurance. I always carry my own gear, and I'll frequently carry other people's gear. I have a hard time interacting with people who aren't the way that I am. I kind of judge men. If they're feminine, then I end up thinking they're wimps and I can't stand 'em. I just have a real weird attitude. So, the physicality and the performance just plays into that."

Jarboe's career is far from being over. Through her, there is a lifetime of lost and hidden energy that has yet to be channeled. From operatic to industrial, and experimental to gothic, she has spanned many musical planes. With the raw power of progression, she will continue to break down walls, and be the voice of her own private demons.

For more information about Jarboe, visit

www.thelivingjarboe.com

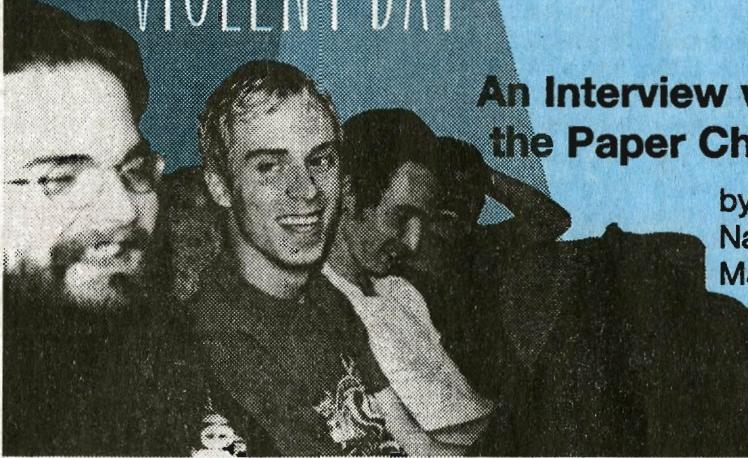
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otherwise

VIOLENT DAY

An Interview with the Paper Chase

by
Nate
Martin



I awoke one morning on the floor of a dingy middle-class home I had never been in before. There was music playing from an unknown source which seemed to flood into the room from all directions. A man loomed over me and reached out his hand to help me to my feet. He introduced himself as John Congleton, and explained that the music was his invention, the Paper Chase, "the audio equivalent of rock bottom; the audio equivalent of the last shred of human emotion."

"Why would you make such a thing?" I asked.

"Whenever you're at a moment where you're the weakest or most afraid is when you're the most true. There's a real beauty in hitting rock bottom," he replied.

I longed to grasp his hand and let him help me stand, but realized I had snapped my legs on skates and was curious as to how he could ignore his own creation:

"writhing, dirty in every place/on the certain light on the certain face/the way it was before/on and on and on ..."

A teenage boy to whom our presence was unnoticed, moved seemingly subconsciously down the hallway to Hide the Kitchen Knives.



The starting gun for the Paper Chase went off in Dallas five years ago as a creative outlet for Congleton besides his producing gigs with such acts as The Roots, The Dallas Symphony Orchestra and SLC's New Transit Direction, among many, many others. He claims his producer/engineer work has no effect on the music he writes.

According to the American Psychological Association, "Panic disorder is frightening because it often leads to other complications such as phobias, depression, substance abuse, medical complications, even suicide." When Congleton suffered from this disorder, the result was something more disturbing than even the APA could imagine: the Paper Chase's first album, *Young Bodies Heal Quickly, You Know*.



Seeing that I was going nowhere, Congleton sat down beside me and the music changed. I asked him about it, and he sat in silence, staring down the hallway to where the boy had gone. After a few moments, he began telling me "a poor man's version of the story of Icarus (the wings, the wax, the sun, the fall, etc.), set in a world where progress is tracked by the production of supposedly life-simplifying gadgets, which

turn out to be nothing more than the replacement of one inconvenience with another." I understood this as his explanation for the change. He nodded at the look in my eyes.

A middle-aged man came into the room without seeing us. He sat down in a leather office chair at a computer desk behind us and began typing an e-mail to God, titled *Cntrl-Alt-Delete-U*. Congleton smiled. This, apparently, was another one of his creations.



The Paper Chase is music for people who appreciate well-thought-out, intricate music. "The people who seem to really get into the band aren't your typical indie-rock dudes. They're more studious, smart, read a lot and maybe at one point in their lives have gone through something traumatic. I write about fear, anxiety, depression, death and things that anybody who's lived on the Earth for a number of years can relate to in some capacity. I don't consider myself to be a dark or depressive person in the slightest, but when it comes to writing, that's what I gravitate to; it's what I'm enamored by; it's what I find easiest to write about."



I sat staring at the man staring at the computer screen, patiently waiting for a reply to his message. Congleton was next to me doing the same. The boy, still silent and unaware of our presence, sat down on the floor next to the man and stared at the wall. The music changed again.

Without warning, I was flattened to the carpet by a force that seemed to come from inside myself. My throat swelled nearly shut, I began to shake and sweat through my shirt, my heart nearly burst from pounding and I felt so very, very cold. I turned my head to Congleton and he was looking at my eyes, now lying as I was, undoubtedly feeling as I felt. The boy rocked back and forth, crying. The man still sat staring, now reading aloud in mumbles the repeating message scrolling across his

screen: "the sheepdogs like me who plug the holes and pump the gas and wait/shake the bird, kiss the girls, chase the bait/as you drive through the light once it's green/what big teeth you have, little pig ..."

This was not what he had hoped for.



"The Paper Chase is the idea of an ambiguous lifelong pursuit; a meaningless scramble where it always seems like you're chasing your own tail." Their fourth release, *What Big Teeth You Have* (EP), is out this month on Southern Records.

Paper Chase discography:

Young Bodies Heal Quickly, You Know (1999)

Cntrl-Alt-Delete-U (2001)

Hide the Kitchen Knives (2002)

What Big Teeth You Have (2004)

GALLERY STROLL

The Salt Lake Gallery Association has been promoting local art galleries and the Gallery Stroll for 20 years! On this, their 20th anniversary, I would just like to thank these pioneers of our art community that saw the need to share the art work of local artists and promote a united front from the art community. Young, old, suburban or urban, we all have a chance to step into this creative world and away from the mundane to be inspired. The third Friday of January is the 16, so don't let it creep up on you. Put the date on your calendar. Gallery stroll is only one night a month and it may be your only chance to see this particular work. Take this opportunity to check out the local galleries. Why? Because you can!

Art Access, located at 339 West Pierpont Ave., is pleased to present the unique abstract pastel drawings of Salt Lake artist Lucy Fairchild. *The Atomic Weight* exhibition consists of 15 chalk pastel drawings based on the artist's fascination with molecules. Prozac, pollen spores and what the artist sees as the serenity of the periodic table. Fairchild explains, "I got interested in the way science looks when I saw a drawing of an ephedra molecule in *The New York Times*. It was the most interesting shape I'd seen in years." *The Atomic Weight* exhibit is on display at Art Access from Jan. 12 through Feb. 6, with the artist reception coordinating with the monthly Gallery Stroll Jan. 16 from 6 p.m.-9p.m.

At Art Access II, located at 339 West Pierpont Ave. in the back of Art Access, you will find the emerging artist Christina Baczek. Baczek's *Defining Moment* exhibit is the artist's struggle to capture her own defining moment in time through her photography. The artist who is completing a BFA in Photography at University of Utah explains, "I experience life in separate glimpses; I cannot define moments in my life with one word, just as I cannot describe them with one photograph. I continue to pursue one defining moment only to find that I need more than one negative to create my definition." The show is on display at Art Access II Gallery from Jan. 12 through Feb. 6, with the artist reception on Gallery Stroll Jan. 16.

New Visions Gallery, located at 242 South 200 West, will be featuring the final projects and artwork of Utah Fine Arts Students. New Visions Gallery wanted to give this opportunity to local fine art students because they know that choosing a career as an artist can be a daunting decision in this world of technology and consumerism. Jim Frazer, gallery director explains, "We would like to encourage all artists of any age to hold fast to their artistic vision and to continue to learn and further their skills and education as an artist. The second annual *Show Us Your Stuff* exhibit will be on display from Jan. 1 through Jan. 31 with the artist reception on Jan. 16 in correlation with the monthly Gallery Stroll.

Walk of Shame Studio, located at 351 W. Pierpont Ave., will feature artist Trent Call. Trent is known best for his Swinge comic books that you find at your local music stores and smoke shops, but this playful artist also "plays" around with other mediums. Most recently, he won the SLUG *Death By Salt* cover art contest with a sculpture of a man drowning in a salt shaker. This talented artist will have the entire studio space to present the world according to Trent—what will you see? At press time, the artist is still keeping it under wraps, but he is sure to delight the viewer. Walk of Shame Studio is only open to the public for Gallery Stroll. Sorry kids, one night and one night only, Jan. 16 from 6p.m.-9p.m.

As always, this is just a small taste of what you will see on the monthly Gallery Stroll. Please e-mail me with your upcoming shows.

By Mariah Mann
mariahm@worldstrides.com

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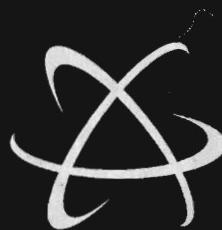
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Headphones

By Nick James

nickjames@slugmag.com

This month we have some wonderful tracks. The new year is here and we're ready for more good soulful lovin'. There are some good parties this year - keep in touch. For the month of January we have Ruben Mancias @ W Lounge on the 10th and DeepSwing @ W Lounge on the 24th. Hopefully we'll see you there. Cheers.

Mena Keys

"Dizzy's Delight/Playa San Juan"

Jellybean Soul

From the smooth sounds of JellyBean comes another lush and lovely recording. Produced by George Mena, this is for the true Jazz-maniacs. Vibraphones, guitar and, of course some trumpet action - this one is ideal for the absolute lounge experience. Warm on the low-end; I would follow up with some SoundPlanet Recordings or Large Music. Keep your mind open for other releases. www.jellybean-recordings.com

Lisa Millet

"It's Alright"

Purple Music

Recorded in Switzerland and produced by Jamie Lewis - it's in my bag! Similar to the Pound Boys release featuring Lisa, "Closer," this one is very much uplifting, soulful and ass shaken'. Three mixes including, my favorite, the JL Mo Funky mix - breakin' down the chunky and funky sounds of disco. For you BT and GJ fans - don't forget to add Purple to your wish list.

www.purplemusic.ch

Mini Coola

"SpaceJam" (Richard Earnshaw mix)

Duff Note

Though it does include a mix with Eddie Hernandez, I am very much biased to the sounds and atmospherics of Richard Earnshaw. Having produced and remixed tracks with Souluric and Swing City - he has, once

again amazed me. One of my top ten for the year - "SpaceJam" is my version of "E Samba" or "Elle." Originally produced by Mark Horwood featuring Imogen Ryall on vocals - it's perfect with any attire. www.duffnote.com

Kathy Brown

"Never again" (copyright mixes)

Defected

Free and feeling good - can anyone go wrong with Defected? Written by Kathy Brown, Lee Hamblin and Simon Law - "never again," should have been called "more, again." Each time I play this one - I get a wonderful response. If I drop the set and the crowd wanes - this one gets them right back to the floor. Soulful as a church choir - heavy on the bass end - and with Copyright remixing!!! Can't go wrong!!! Also, keep your eye holes open for Gene Farris "Sanctified Love." www.defected.co.uk

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Local CD Reviews by **Rebecca Vernon**

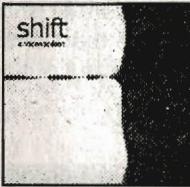
Seldom Scene Comp Release:
Wed. Jan. 31, Kilby.

Remember to e-mail me your CD release parties so I can list 'em in this column.

formerly Life Over Law, is one of Utah's rising generation of impressive under-age bands who were lucky enough to suck on the teat of Kilby and Form of Rocket growing up. This two-song demo recorded by Andy Patterson holds enough heat and energy to power a small city for a week. "Evolve Already" combines complex side-stepping math-metal beats with strong and screamy vocals while astutely avoiding the screamo pigeonhole. The song goes into a slower breakdown about halfway through, but careens back into scalding confusion momentarily. "Trailguides to the New Nowhere" is harder and faster—no rest stops here. I recommend keeping the proverbial eye on this hot new Salt Lake band. www.hercande.com, hercandane@hotmail.com, www.theseldomscene.com

A. Vanranken, *Shift*, Q Up Records

Shift continues where *Flow* left off, with beats as minimalist and austere as the CD cover art and electronic staccato stresses, but with extra decorative synths to fill it out and beef it up. *Shift* seems a little more advanced, a little more technical than *Flow*, but still retains that seductively contradictory warm yet machine-like sound. "Rut" is an especially pleasing song with a catchy vibe, while "Anew" plunges you back into a wash of somber self-introspection. Echoey voice samples before the title track set a splendid gloomy mood and veer you into a dark, futuristic canyon of industrial waste. A. Vanranken released *Shift* in December, so pick up your juicy copy ASAP. www.cmclan.com/_funguss/, funguss@xmision.com



Various Artists, *Dead Trees*:

Music for Christmas Vol. 1,
Eden's Watchtower Records

The best of Eden's Watchtower's goth/gentle ambient/mellow electronica/melancholy underground noise artists have gotten together to produce the first local compilation of Christmas songs that I've ever heard not coming from the folk/blues/commercial sector of the city's music scene. Mona, Iberis, QstandsforQ, Summerhead, Theta Naught and Dulce Sky all donated at least two tracks. QstandsforQ's "The Coventry Carol" blends minimal acoustic guitar with swooping and dipping synth and the delicate, haunting,

operatic vocals of Sara, "Queen of the Night." Iberis' "Noel Novelette" sounds like a quaint traditional Christmas reel from the 18th century, and Theta Naught's "God Rest Ye Merry Gentleman" is deliciously spare, the main melody line only emphasized by muted bass accompanied later by violin. www.edenswatchtower.com

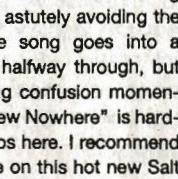
**Her Candane,
Self-titled demo, Seldom Scene**

Her Candane, members of the Seldom Scene and

Stiletto, *Self-Titled EP*,

Rest 30 Records

"You're a bitch! A little bitch!" cries frontvixen Carrie Wakefield at the beginning of Stiletto's new self-titled EP. It just gets better from there. "Bitch," "Tease" and "Ghost Boy" are three of the outright toughest tracks recently produced by any band in our snazzy little valley. The overall sound suggests raucous nightlives lived in filthy bars filled with drinks that never quite seem to do the trick and men who do even less... which is why they obviously never last more than a night. At first I was skeptical of the low-fi recording quality, but after a few spins I actually stabbed a knife through the heart of my speaker just to emphasize it. In case anyone is not convinced that rock n' roll can be mastered with nothing more than stolen pawnshop guitars and a four-track, listen to Stiletto and let them prove you dead wrong. www.stilettorocks.com, stilettorocks@hotmail.com —Nate Martin



Books About UFOs,

Ghetto Blaster EP, Rest 30 Records

Whoa, this lo-fi mixing job is niiiiiiie, thanks to "Dpful"—who's that? In fact, the "special listening instructions" they have printed on the back of their artsy brown paper CD sleeve in a white paper case with a square hole cut out of it guides thusly, "Turn your treble and bass controls to zero before listening in order to experience maximum lo-fi." Garage pop never sounded quite so pulled-straight-from-the-era... "Far From Well" emphasizes back-up wailing and classic garage riffing tougher than The Beatles and closer to the kind of unself-conscious heart n' soul The Kinks were known for, or a much sootier version of The Animals. *Leave it to Beaver's* on the TV and you're making out in the park with

the greaser/gang whore your daddy hates. How could it get any better? Booksaboutufos@hotmail.com, www.rest30.com



Pushing Up Daisies, *Self-titled EP*

Oh, the illusive, oh-so-brilliant, virtually unknown Pushing Up Daisies. Maybe they don't need legions of adoring fans to tell 'em they're good, cause they're already aware they are. Or maybe I'm just bitter cause they didn't submit a track to *Death by Salt*. In any case, this is hardcore as you've never heard it... seriously. How can a band tear from neo-prog whirling hardcore riffs to ethereal ambiance in one song ("Bus Ride")? How can a band go from a rumba beat complete with bongos to metal riffs with gnawing, galvanizing vocals that threaten to tear your hair out by the roots ("Clipping Cupid's Wings A")? The answer is: You can if you're PUD. The existence of this kind of musical intelligence is rare, inter-



Utah or outer, so buy this EP before they run out. (P.S. Kel from ex-Anima Nera drums.) pushingupdaisiesmusic@yahoo.com

J.P. Whipple, *The Trickle Down EP*,

Arrogant Hipster Records

Wow. Yet another "Lights Out;" what, does that make like five bands or something now that can claim that song title as one of their own? What are the chances of this happening in another city? Anyway, J.P. Whipple continues his pillaging foray into the bountiful land of alt-country with nothing to prove, one guitar, and one damn fine voice. There's something appealing about flushing out extra instruments; naked and exposed to the elements like Utah's mountains, J.P. Whipple's music is closer to nature, farther from manmade glitz. The slide guitar in "Trickle Down Blues" is tasty, and "A Smile and a Tear" was recorded live at KRCL. www.whipplemusic.com, www.arroganthipster.com



The Wolfs, 2-Song Vinyl Single

Bigger is better, and so is vinyl. The Wolfs get better and better with every release, and this single ranks about a 10.0 on the Richter scale—getting any better is cause for an international emergency. "I Want More" features the vocals of Carrie and Jeremy, usually utilized for snotty backups, at the forefront for a couple verses. Swinging into the turbo-charged chorus with Eli's throaty, naughty nah-nah-nahs and Josh's urgent drumming completes the final thrust at the end. "Whatever I Am" has a steady beginning beat that sounds like all-in-step coal miners going off to work for the day, their picks clanging down



simultaneously. Yeah, the theme is slightly different from coal mines, tho'. The spacey, discordant guitar chords start squealing like a stuck pig as the song rears up near the middle, and muted back-ups add spice at the end. Congrats on your first 7", colored and all. www.psuedorecordings.com

Glitter GUTTER trash

By Ryan Michael Painter

rien@davidbowie.com

N eurosis & Jarboe S/T Neurot Recordings

The Swans were always an interesting ride. One minute they're harsh, the next their acoustic and a few years later they wake up with a touch of electronic drones. Fans of the Swans' earlier material will be happy to know that this project is closer to the harsh textures than the majority of what Jarboe has put out over the past few years. Not to mention that Neurosis have consistently proven their talent with every new release (their numerous side projects notwithstanding). Often echoes a darker Siouxsie & The Banshees.

Sciflyer
Fair Weather Karma
Clairerecords
Dreamy, with the vocals mixed deep

within the guitars and throbbing bass pushing the whole shoegazer idea to an extreme which will no doubt annoy anyone looking for a sing-along. Some interesting ideas but sadly rather plain when you consider they've played with the likes of Stratford 4, Stars and The Shins.

Client

Client

Toast Hawaii/Mute

The first signings to Depeche Mode animated chorus director Andy Fletcher's Toast Hawaii label Client take popsters Ladytron, turn them into a pair of British lovelies and switch up the pop heat a bit with a taste that turns vulgar and sleazy at times (although not to the riotous extent Peaches leaps to). Refreshingly human and humorous for electroclash,

a genre that could use a bit of sensuality and laughter to go with its digital formatting.

Android Lust

The Dividing

Projekt

Solo project from Shikhee who in some circles is considered to be the female Trent Reznor, and frankly they aren't far wrong. After all she's got the dark and brooding bit sewn around club beats and swirling atmospherics. *The Dividing* shares much in common with Nine Inch Nails' *Pretty Hate Machine*. It would be interesting to see what the album would sound like if Flood and Alan Moulder got their hands on it. Nonetheless more interesting than anything *Switchblade Symphony* put out.

Apparition Ink

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Welcome to 2004. I will avoid the obvious chit-chat about the exciting year ahead of us - just know that yes, it will be good.

Pzycho Bitch
The Day Before
Minuswelt

5/5

The Day Before is meant to be a teaser for the full-length album due out in February 2004. I feel not so much teased, but completely satisfied with what these eight tracks offer. And if you are a fan of S.I.N.A. you will be thrilled to get your next dose of the gorgeous German girl's tantalizing vocals. With one fantastic album and two impressive EPs behind them, Pzycho Bitch had their work cut out when they started on *The Day Before*. Needless to say, the trio have brought possibly my favorite work since the beginning of the S.I.N.A./Pzycho Bitch revolution. My expectation was for Pzycho Bitch to do what many musicians do - become predictable, but not totally disappoint. Although this release is more in the direction of a "pop" sound, its uniqueness holds it together. "My Day" is the my new favorite catchy dance track, "Insane" is a refreshing break

from the typical EBM with some funky guitar and staggering beats and the "Caress" remix adds a strange, but nice guitar rock surprise. Remixes from Die Farben, Hecq and Rotersand bring additional elements to the already fabulous fourth release of Pzycho Bitch.

Monolith
Sub-system

Daft

4/5

Monolith's *Sub-system* took the year out with some of his catchiest rhythm noise yet. There are several differences between *Sub-system* and 2001's *Labyrinth* - tribal elements have disappeared, some vocals have been added from Dive's Dirk Ivens and Suicide Commando's Johan Von Roy, and overall the music seems to be stripped down. "Coitus Interuptus," "Strange Ways," and "Sub-system" songs that have a that-was-10-years-ago feel to them. Very Kliniky (which, yes, Eric van Wonteghem was a member of at one time). One special treat here is a remix of "Disco Buddha" called "Techno Buddha." If you didn't think it could get any better than "Disco Buddha" you must check this out.

Various Artists

Tonal Destruction II

DTA Records

3.5/5

The 41 artists featured on the latest DTA Records compilation is beyond impressive. The second installment in the *Tonal Destruction* compilation legacy lends a perfect opportunity to check out those artists whose names you have heard of, but haven't yet checked out. Between the three discs, it is said that disc one is "aggressive rhythmic noise", the second is an "experience in dark ambient music" and the third is considered more to be "experimental electronics" ranging from the very harsh to the softer atmospheres. The first disc has appealed to my senses with hard hits from Pneumatic Detach, Excipsect, Lament Configuration and Defragmentation. The second disc loses my interests in some parts, but picks back up with Cell auto Mata, Emulsion, Metanemfrost and Magwheels. The third seems so random yet interesting with Aural Blasphemy feat. Leech of NTT, Norm, G-nox and Cordell Klier. Overall as a compilation it feels a little weak, but it is still a great place to check out those artists whose names come up from time to time.

Nova One Productions & Dungeon Recordings

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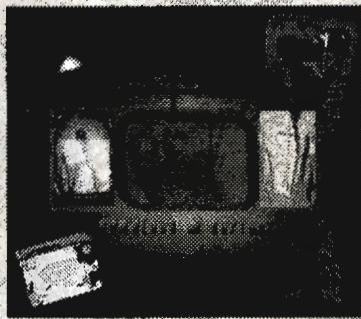
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L.S.D.

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WRITTEN IN BLOOD:

HARD MUSIC FOR A HARD WORLD

SHAXWIB-WIBLOOD2004@MAILBLOCKS.COM

BY JOHN FORGASH

CONQUEST : Adding a twist to their rotating line-up, **Monstrosity** moved former vocalist Sam Molina to one of their two guitarist slots, while the newly shorn and former-former vocalist Jason Avery returned to the band for the recording of *Rise To Power*. A little less hair, but Jason proved he hasn't missed a step with his delivery of the perfect death vocal performance. The rest of the band is equally as sharp. These guys aren't re-writing death metal as we know it, or breaking any new ground, but as always, *Rise To Power* shows that Monstrosity hasn't ever and will never compromise their music. For the last ten years, Monstrosity has delivered consistent, straight-forward, no-frills death metal, with *Rise To Power* being no different.

LISTENABLE / THE END : The Hrubovcak brothers (Say that name five times fast - say it once and I'll be impressed) have released the debut full-length *The Burning Passion* with their band **Divine Rapture**. I was surprised to find out these guys are from Pennsylvania, considering they're signed to a French label, and besides the Hrubovcaks, there's a guy named Babak Davodian in the band. This isn't your average American metal sounding band either.

They do have some American metal qualities, but over-all, Divine Rapture sounds more in line with what's coming out of Europe these days. Their music is a mixture of the familiar, but something about their approach makes it sound fresh and un-tried. The polyphony of voices used by Mike Hrubovcak reminds me of early Deicide. The grizzled, almost muddy guitar tone sounds like something I've heard before, but I just can't place it. The guitar sounds are a little unwieldy at times, but good separation between the two guitarists adds clarity to their sound. This is good.

- Luciferion formed in Sweden 10 years ago. Since then, they've released one album, *Demonication (The Manifest)*, and are now finally

releasing their second album. During the down-time, Michael Nicklasson (guitar), still a member of Luciferion, joined the band Dark Tranquillity. At the same time, Wojtek Lisicki (guitar / vocals) and Martin Furangen (bass) revived their well known side project Lost Horizon. All three, along with drummer Hans Nilsson re-grouped for the highly anticipated (?) *The Apostate*. I'm not sure if you saw this album coming - I didn't, but it is awesome. Luciferion is ten times heavier and much faster than any of the side bands these guys are associated with. The music is highly intricate and equally as brutal. The first five tracks of the album make up *The Apostate* suite. Track 6 is the Celtic Frost cover "Circle Of The Tyrants". The last five tracks of the release are collectively titled "The Demon Of 1994". I'm going to go out on a limb and assume the last five songs were recorded in 1994.



ELITIST : The first thing I thought when I listened to track 1 ("Loosely Of Amoebas") of **Farmakon's**, *A Warm Glimpse* was that it sounded a lot like the Opeth. Track 1 is a bit more on the thrash side of music than Opeth has ever been, but the similarities definitely exist. By track 2 ("My Sanctuary In Solitude"), this band is an almost exact replica of the essence captured by Opeth, circa *My Arms, Your Hearse*. That may sound bad, but in ways, it's

actually a compliment. For a band to even come close to what Opeth is (or was) doing musically is an amazing accomplishment in itself. For a band to write their own music and infuse a unique musical fingerprint within the Opeth "recipe" is even more amazing. If any real differences exist between the two bands, it would be in the vocal department. Farmakon's vocalist Marko isn't as strong singing clean as Opeth's Mikael Akerfeldt, although, Marko's death vocals are an almost identical match at times to Mikael's. An occasional, animated, almost avant-garde, sometimes awkward sounding vocal flair added by Marco serves to further separate the two vocalists even more. While the Opeth comparisons might haunt Farmakon like a re-occurring bad dream, at least they had enough good sense to emulate a great band, and actually have the technical playing ability to pull it off. I can see this band using *A Warm Glimpse* as a very strong starting point, then expanding their music into a sound that they can call their own.

EARACHE : **Morbid Angel** have released their 8th album, *Heretic*. This time around, with the departure of Erik Rutan, Trey Azagthoth was left to his own devices with guitar duties. Trey may have had more hands (or fingers) in the recording of the guitar tracks, but I'm not hearing much of a difference in over-all style or sound. I always wondered, with as dominant a personality and guitar player as Trey is, why he ever chose to add a second guitarist to the band in the first place. As before (with Erik), I'm still hearing Trey's undeniable influence over Morbid Angel's sound. Trey writes with heaviness in mind, but his unorthodox style of guitar playing adds an eerie, ethereal atmosphere to the music. The recording quality of *Heretic* is great. You can really hear two distinct guitar channels. Sometimes Trey doubled both right and left guitars, at other times he combined guitar parts that are completely different. The track "Enshrinéd By Grace" will appear on *The Texas Chainsaw Massacre* soundtrack.

SENSORY : The progressive metal band **Zero Hour** has re-released their 1998 self-financed, debut full-length *Metamorphosis*. The reissue comes with new artwork and demo versions of track one "Eyes Of Denial" and "Jaded Eyes". By listening to *Metamorphosis*, I can appreciate the strides the band made on their follow-up *The Towers Of Avarice*, but that takes nothing away from this release. Zero Hour was already 5 years old by their initial release, and it's obvious how much more advanced they were than most bands on a first recording. The playing is flawless, and the band members provided a pristine production for the release. *Metamorphosis* was the perfect name for this album - the music constantly changes and evolves within individual songs. This band rarely ever doubles a musical theme in a song, giving their music a jazz / improv feel at times. For that reason, it takes a while for Zero Hour's music to sink in. They don't rely on quick, easy hooks or repetitive musical grooves to hold the listeners interest. It's all about what's going on at the time during a song, making the heavier and lighter aspects of their music seem even more dramatic than they would otherwise. Highlights of the album include superb drumming, intricate guitar / keyboard / piano inter-play and thick vocal harmonies.

Club HALO

January's line up

A Private Club
for Members

- | | | |
|-------------------|---------|--|
| 60 east | 02 | fri G-rays, <i>Midnight crooners</i> , SWING |
| 800 south | 03 | sat <i>Mary Sound Transit</i> |
| 363-4522 | 05 | MON MUD Wrestling, OIL TWISTER \$ prize's |
| | 06 | tue <i>Marcus Eaton & the Lobby</i> |
| | 07 wed | JYEMO |
| | 08 thur | Donnie Peck |
| | 09 fri | Black Water Jack |
| | 10 Sat | ZILLA (travis from String Cheese Inc.) |
| | 11 tue | South Austin Jugg band |
| | 14 wed | Rockabilly SWING |
| | 15 thur | DUBBED skapunk |
| | 16 FRI | Super SO Far, motherless cowboys |
| | 17 SAT | Black Dog rock |
| starting the 12th | 20 tue | Rockabilly SWING |
| | 22 thur | DEAD KATT'S swing rockabilly |
| | 23 FRI | RICHMOND FONTIANE with Grand Champion |
| | 24 SAT | Hammel on trial |
| | 27 tue | Midnight crooners swing |
| | 29 thu | Majestic NOMADS ska |
| | 30 FRI | GAMMA RAYS rockin |
| | 31 SAT | PAGAN DEAD phycobillilly |
- SO LET'S MAKE LIKE A ROCK AND ROLL

Get Political

By Camilla Taylor and David Berg

You SLUG readers have become somewhat unaccustomed to being exposed to the politics and goings-on in big buildings which affect every aspect of your existence. We have recognized this and are here to remedy that by keeping you informed on issues that you should be aware of and act on. At first, it might seem a little hard to contact your representative, but soon, it will become second nature to you.

House Bill 177 is in response to a protest which occurred four years ago. **Eisenhower Junior High** hung a McDonald's flag directly below and on the same flagpole as the American flag. A parent contacted PETA and expressed concern regarding the flag. PETA contacted the school and the school refused to take down the flag; PETA organized a loose protest which escalated into weekly demonstrations attended by a few activists and three times as many cops and a helicopter. A few weeks into the demonstrations, an officer cited an obscure law and threatened arrest. The protesters contacted **Brian Barnard**, local civil rights lawyer and general pain in the ass to those in suits. Brian Barnard researched the law and found that it did not apply to the protest and filed a lawsuit against the school and the state. The law prevented demonstrations on college and university campuses which disrupted school activities. Not only did this law not apply, its very constitutionality is questionable. Now, **Representative Greg J. Curtis**, Republican and representative of District 49 (Sandy), is trying to expand that ridiculous law, whose constitutionality is still in question, to include primary schools as well. The reasons for you to be concerned about this are: 1. The law gives decision-making power about holding demonstrations on public property to the school administration; 2. It gives the decision to decide whose speech should be voiced to the discretion of a single bureaucrat; and 3. It purports that political discourse is not acceptable at institutions of learning.

Another issue which you should take note of is Senate Bill 24, represented by my friend and yours, **Senator D. Chris Buttars**, Republican and Representative of district 3 (Lewiston). This bill, "Marriage Defined," outlines those unions which constitute a marriage and those which adamantly do not. Those unions which are not recognized are—you guessed it—homosexual marriages, despite their possible viability in other states. And just for good measure, it specifically bans Utah to even grant a divorce to a homosexual marriage.

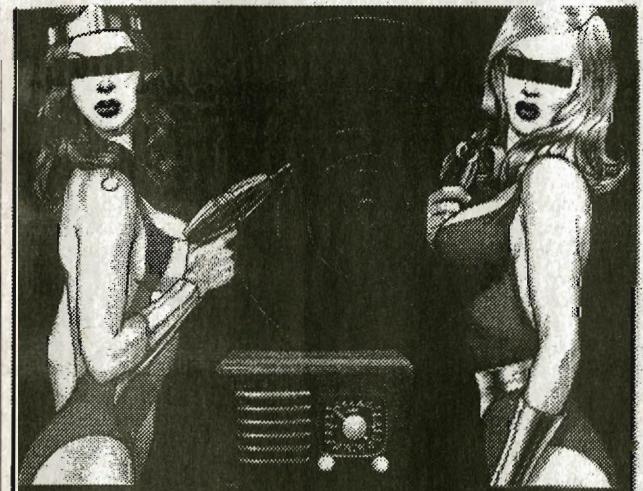
We e-mailed Brian Barnard about this particular bill. Mr. Barnard summed it up rather prosaically when he said, "There are serious potential *constitutional problems* with a bill such as this. The relationship between our 50 states and interstate commerce requires that a state acknowledge the legal acts of another. When Nevada finds out that all Utahns are lousy drivers, can Nevada refuse to recognize a Utah driver's license? Can Nevada insist that all Utahns drive in Nevada ONLY if they get a Nevada license?"

Honestly, should the government be in a position to tell you who you may or may not marry? The state of Utah is proactive in its shortsightedness and bigotry by attempting to eradicate the very mention of gay marriage in Legislature before it is brought up.

The 2004 legislative session will start on Jan. 20. Follow your state's example and get proactive. Contact your representative and tell them how you feel about all this. Remember, an e-mail is good, but a solid harassing phone call is better.

Get yourself over to

<http://www.le.state.ut.us/house/DistrictInfo/NewMaps/State.htm> or
<http://www.clerk.slcgov.org/Elections/Elected> and find out just
who exactly it is that you should bitch at



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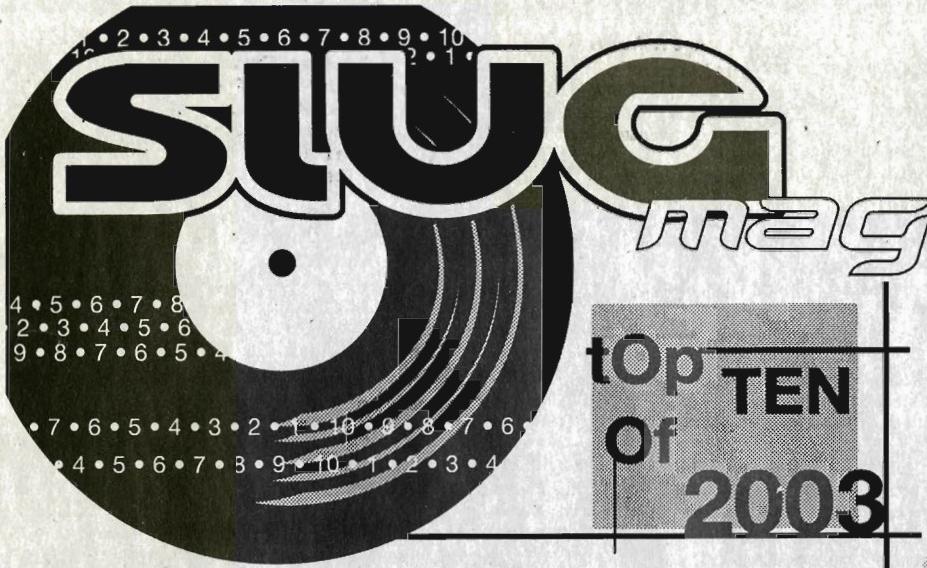
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SPY HOP PRODUCTION

SOUTH PARK

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Angela Brown- Puppetmistress

1. Joe Strummer and the Mescaleros- *Streetcore*
2. Bad Brains- *Banned in D.C.*
3. Nick Cave & the Bad Seeds- *Nocturama*
4. Kittens for Christian- *Privilege of Your Company*
5. The Kills- *Keep on Your Mean Side*
6. Broadcast- *Haha Sound*
7. The Gossip- *Movement*
8. Cougars- *Nice, Nice CD*
9. Red Bennies- *Watch Your Language*
10. The Mörlocks- *Diary of a Sad Man*

Rebecca Vernon- Shadow Governor

1. Gary Numan- *Mutate*
2. Ulver- *A Quick Fix of Melancholy*
3. Kittens for Christian- *Privilege of Your Company*
4. The Raveonettes- *Whip it On*
5. F Minus- *Wake Up Screaming*
6. Phono- *Dementia*
7. Her Blacklist- *Self-titled*
8. Bad Brains- *Banned in D.C.*
9. Glasspack- *Powderkeg*
10. The Locust- *Plague Soundscapes*

Nate Martin- Glorified Secretary

1. NOFX- *The War on Errorism*
2. Joe Strummer and the Mescaleros- *Streetcore*
3. mUms the Schemer- *Strange Fruit*
4. Intro5pect- *Self-Titled*
5. The Non-Prophets- *Hope*
6. Against Me!- *The Eternal Cowboy*
7. The Bronx- *Self-Titled*
8. Christiansen- *Stylish Nihilists*
9. AFI- *Sing the Sorrow*
10. The Tyrades- *Self-Titled*

Stakerized- The Go To Guy

1. Guided By Voices- *Hardcore UFO's box set!*
2. Love with Arthur Lee- *The Forever Changes Concert*
3. Belle & Sebastian- *Dear Catastrophe Wellness*
4. Mark Mallman- *Live From 1st Avenue*
5. Quasi- *Hot Shot*
6. Various Artists- *Desert Sessions 9/10*
7. Stephen Malkmus & the Jicks- *Pig Lib*
8. The Constantines- *Shine a Light*
9. The Divorce- *There Will Be Blood Tonight*
10. Wesley Willis- *Best of Vol. 3*

Kevlar7- Rock Aficionado

1. Killing Joke- *Self-Titled*
2. Throw Rag- *Desert Shores*
3. Supersuckers- *Motherfuckers Be Trippin'*
4. Fu Manchu- *Go For It... Live*
5. Year of the Rabbit- *Self-Titled*
6. The Black Keys- *Thickfreakness*
7. The Rapture- *Echoes*
8. Danko Jones- *We Sweat Blood*
9. The Romantics- *61/49*
10. The Little Killers- *Self-Titled*

Ryan Michael Painter- New Wave Staker

1. Marc Almond- *Heart On Snow*
2. Asobi Seksu- *Asobi Seksu*
3. Black Rebel Motorcycle Club- *Take Them On, On Your Own*
4. Clan Of Xymox- *Farewell*
5. Lisa Germano- *Lullaby for Liquid Pig*
6. Laptop- *Don't Try This At Home*
7. Ian McCulloch- *Slideling*
8. Phaser- *Sway*
9. Stars- *Heart*
10. Venus Hump- *Big Beautiful Sky*

Jeremy Cardenas- Big Papa Loudmouth

1. Bad Wizard- *Sophisticated Mouth*
2. Zeke- *Live and Uncensored*
3. Camarosmith- *Camarosmith*
4. Iggy Pop- *Skull Ring*
5. Speedster- *Bleed*
6. Turbonegro- *Scandinavian Leather*
7. White Stripes- *Elephant*
8. Alice Cooper- *Eyes of Alice Cooper*
9. Mondo Generator- *A Drug Problem That Never Existed*
10. Supersuckers- *Motherfuckers Be Trippin'*

Carly Fetzer- The Emo Connection

1. Rx Bandits- *The Resignation*
2. The Format- *Interventions and Lullabies*
3. Brand New- *Deja Entendu*
4. Thrice- *The Artist in the Ambulance*
5. Further Seems Forever- *How to Start a Fire*
6. Thursday- *War All the Time*
7. Ani Difranco- *Evolve*
8. Motion City Soundtrack- *I Am the Movie*
9. Hot Hot Heat- *Make Up the Breakdown*
10. Alkaline Trio- *Good Mourning*

Tony Noble-

The Prodigal Bastard Son

1. Anti-Flag- *The Terror State*
2. The Suicide Machines- *A Match and Some Gasoline*
3. NOFX- *The War On Errorism*
4. AFI- *Sing the Sorrow*
5. The Bouncing Souls- *Anchors Aweigh*
6. Dropkick Murphys- *Blackout*
7. Pennywise- *From the Ashes*
8. Avenged Sevenfold- *Waking the Fallen*
9. El Nada- *Nothing For Nobody*
10. Various Artists- *Punk-O-Rama 8*

oneamnyseven- Column Machinist

1. Iszoloscope- *Au Seuff Du N?ant*
2. M2 (Squarometer)- *War of Sound*
3. This Morn' Omnia- *Le Serpent Blanc - Le Serpent Rouge*
4. Snog- *Beyond the Valley of the Proles*
5. Venetian Snares- *Find Candace*
6. ohGr- *Sunripsyop*
7. Oil 10- *Arena*
8. Suicide Commando- *Ads of Evil*
9. Cevin Key- *The Dragon Experience*
10. Decoded Feedback- *Shockwave*

Chuck Berrett-

The Virile Alternative

1. The Angels Of Light- *Everything Is Good Here/Pleasure Come Home*
2. Radiohead- *Hail To the Thief*
3. Azure Ray- *Hold On Love*
4. Kathleen Edwards- *Faifer*
5. T.V. On The Radio- *Young Liars*
6. Cat Power- *You Are Free*
7. My Morning Jacket- *It Still Moves*
8. Black Rebel Motorcycle Club- *Take Them On, On Your Own*
9. The Polyphonic Spree- *The Beginning Stages Of...*
10. Bonnie "Prince" Billy- *Master And Everyone*

Josh Scheuerman-

Frysauce/Gnar Boy

1. The White Strips- *Elephant*
2. The Postal Service- *Give Up*
3. Death Cab For Cutie- *Transatlanticism*
4. Radiohead- *Hail to The Thief*
5. The Shins- *Chutes Too Narrow*
6. Cursive- *The Ugly Organist*
7. Swell- *Whenever You're Ready*
8. Clem Snide- *Soft Spot*
9. Bonnie "Prince" Billy- *Master And Everyone*
10. The Unicorns- *Who Will Cut Our Hair When We're Gone*

James Orme- Baby Destructo

1. Rancid- *Indestructible*
2. AFI- *Sing the Sorrow*
3. The Unseen- *Explode*
4. Street Dogs- *Savin Hill*
5. Agnostic Front/Discipline- *Working Class Heroes split*
6. Dropkick Murphys- *Blackout*
7. F-Minus- *Wake Up Screaming*
8. Slaughter and the Dogs- *Dog Day Afternoon*
9. Joe Strummer and the Mescaleros- *Streetcore*
10. 400 Blows- *Black Rainbow*

Dick Rivers- Self-Titled

1. Motley Crue- *Music to Crash Your Car To Vol. 1*
2. Form of Rocket- *Lumber*
3. Rye Coalition- *Jersey Girls*

4. Black Black Ocean-
Vultures for Permanent Fix
5. Stretch Arm Strong- Engage
6. Johnny Cash-
American IV: The Man Comes Around
7. Superchunk- Cup of Sand
8. Hey Mercedes- Loses Control
9. The Casket Lottery-
Possibilities and Maybes
10. The Shins- Chutes Too Narrow

Mariah Mellus- Art Fag

1. Belle & Sebastian-
Dear Catastrophe Waitress
2. Kingsbury Manx- Afternoon Owls
3. Fruit Bats- Mouthfuls
4. Iron and Wine- *The Sea and the Rhythm*
5. Black Keys- Thickfreakness
6. Starlight Mints- Built on Squares
7. White Stripes- Elephant
8. Soledad Brothers- Live
9. Her Space Holiday- Young Machines
10. Cat Power- You Are Free

Monica Borshel- Flith Organizer

1. Dan Morris & Shylock- Bahdatu
2. COSM- 6-song EP
3. A Perfect Circle- Thirteenth Step
4. Jane's Addiction- Strays
5. Ministry- Animosity/ somnia
6. Underworld- 1992-2002
7. Bjork- Live Box
8. Tricky- Back to Mine
9. Sick of It All- Life on the Ropes
10. Hot Potty- One Step Closer to Broadway

Chris Steffen- Sizzle Wrizzle

1. Non-Prophets- Hope
2. Sole- Selling Live Water
3. Radiohead- Hail to the Thief
4. The Strokes- Room on Fire

5. Brother Ali- Shadows on the Sun
6. Aesop Rock- Bazooka Tooth
7. Atmosphere- Seven's Travels
8. Lexicon- Youth is Yours
9. Oddjobs- The Shopkeeper's Wife
10. Mars Volta-
De-Loused in the Comatorium

Sarah Pendleton- Pixel Pusher

1. Ulver- A Quick Fix of Melancholy
2. Radiohead- Hail to the Thief
3. Matt Howden/Tony Wakeford- Wormwood
4. Nick Cave & the Bad Seeds- Nocturna
5. Enslaved- Below the Lights
6. Madder Mortem- Deadlands
7. Her Blacklist- Self-titled
8. The Mercury Program-
and the Suits Began to Fall Off
9. The Mars Volta-
De-Loused in the Comatorium
10. Virgin Black- Elegant... and Dying

Ryan Powers- Mad Scientist Elite

1. Lightning Bolt- Wonderful Rainbow
2. Pleasure Forever- Alter
3. The Rapture- Echoes
4. Quintron-
Are You Ready for an Organ Solo?
5. Chromatics-
Chrome Rats vs. Basement Rutz
6. Daughters- Canada Songs
7. The Plot to Blow Up the Eiffel Tower-
Dissertation, Honey
8. Orthrelm- Self-titled
9. Glass Candy- Love Love Love
10. Wives/K.I.T.- Split 7"

Rachel Thompson-

- Makeshift Aesthetic Expert**
1. Death Cab for Cutie- Transatlanticism
 2. The Postal Service- Give Up

3. Belle & Sebastian-
Dear Catastrophe Waitress
4. Isobel Campbell- Amorino
5. Tori Amos- Tales of a Librarian
6. They Might Be Giants- No!
7. Muse- Absolution
8. Deftones- Self-titled
9. The Business- Hardcore Hooligans
10. Speedealer- Burned Alive

Camilla Taylor— Scene Antagonizer

1. Interpol- Turn on the Bright Lights
2. Form of Rocket- Lumber
3. The Beautiful South- Gaze
4. Drew- the floor is made of lava
5. Xiu Xiu- A Promise
6. Outkast-
The Love Below and Speaker Boxxx
7. Belle and Sebastian-
Dear Catastrophe Waitress
8. Peaches- FATHERFUCKER
9. Pretty Girls Make Graves-
The New Romance
10. The Gossip- Movement

**Allisa Leonard-
Introspect Spectaculare**

1. Placebo- Sleeping With Ghosts
2. Azure Ray- Hold on Love
3. Sun Kil Moon-
Ghosts of the Great Highway
4. Radiohead- Hail to the Thief
5. Postal Service- Give Up
6. American Analog Set- Know By Heart
7. My Morning Jacket- It Still Moves
8. The Rapture- Echoes
9. The Flery Furnaces-
The Gallowsbird's Bark
10. Decibulity- City of Festivals

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Tues. Jan 13 8pm- 'Live Band Kickoff Party' w/ Le Force / Clifton / Her Candane

Fri. January 16- SLAMDANCE Party w/ Stiletto / The Wolfs / NYC Bands

Tues. Jan 20 8pm - 'Hard Rock Night' w/ Pilot This Plane Down / Nimb / What Remains

Tues. Jan 27 8pm - 'Reggae / Hip Hop Night' w/ The Verse / DJ Matlock

Tues. Feb. 3 8pm- 'Punk Night' w/ Endless Struggle / TBA

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The Vortex

Slamdance: 10 YEARS UNDERGROUND

By Ryan Michael Painter

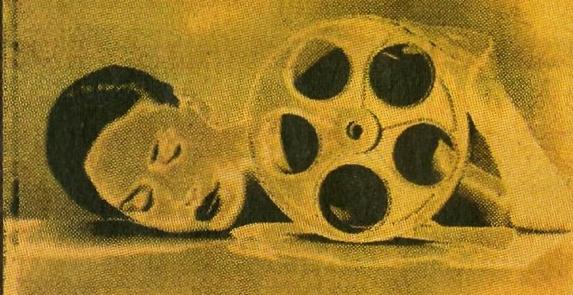


Photo: Brett Colvin

I suppose somewhere there really are expansive trailers where movie stars sip cappuccinos with curved pinkies whiles the world outside lays the red carpet.

Filmmaking as I know it consists of a few people trying to do the work of many. I have found myself loading, unloading, reloading equipment in the early morning outside a small café where for the next two hours, a skeleton crew of five or six (including the actors) will attempt to film whilst avoiding the regulars who have come for their coffee and pastry. It isn't exactly the scene I wrote, Provo isn't exactly New York, nor did I imagine a cameo as "man at the table," but you make due when a passionate director says, "I've got some film, want to shoot your script?"

But that's all yesterdays.

Sitting on the floor of my apartment, I'm engaged in a conversation with Peter Baxter, co-founder of the *Slamdance Film Festival*. It is only a matter of weeks before the festival kicks off in Salt Lake at the Vortex on Friday, Jan. 16 with a celebration of New York's trashy, sleazy, sexy guitar acts Queen V, Slunt, Skum, Sex Slaves and locals Wolfs, Stiletto and a as-yet-unnamed third local band. He's continuing the party in Park City on

Saturday the 17th at the Deer Valley Ski Lodge with Queen V, Slunt, Joker Five Speed, Skum and Sex Slaves before releasing a week's worth of films on the general public, and he's calm, collected and not the least bit unhinged. Well, no more than your normal movie enthusiast.

Peter explains that music and film are bound to each other and it has always been natural to include films in the festival that were focused on music. They've even brought in Penelope Spheeris, the woman behind *The Decline of Western Civilization* films, to help judge this year's documentaries. "Our

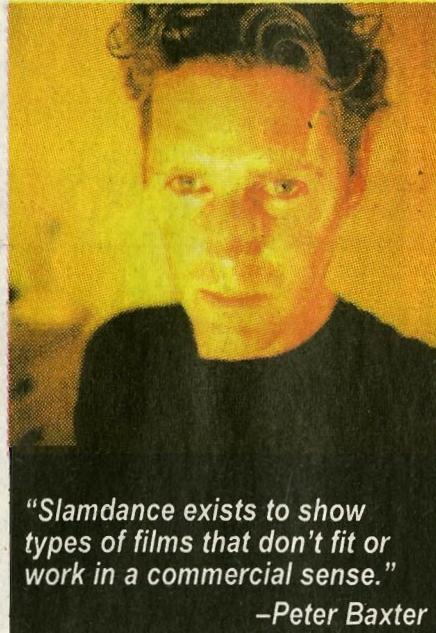
programmers are more interested in youth culture and music," he says. So when the opportunity came for a handful of the 22 bands featured on Steven Blush's recent gritty *New York City Rock n Roll* compilation—a celebration of the riff-distorted rock that has emerged in a post-9/11 New York City—to play an opening party for Slamdance, it seemed like a perfect match. It also promises to be a preview of sorts for the film that Blush is putting together to tell the story of how the attitude of late 70s New York was reborn as full of fire and flamboyance as before. A strange parallel that perhaps even Peter doesn't realize as he later explains how independent film has come full circle with the 70s when Hollywood saw the explosive power in young filmmakers and latched on before losing the plot, quite literally, sometime in the early 80s, swinging art films back into uncertain obscurity.

Obscurity: the cruellest fate for a film to face. Contrary to whatever you might believe, films were made to be seen by more than a close collection of friends and family. Ten years into Slamdance, Peter has learned that making films is difficult, even with the advances of technology and digital cameras making the process more accessible. Distribution has become the major obstacle when there aren't hundreds of thousands of

dollars to be used in marketing. In 1997, Slamdance started its *On The Road* program, designed to take films to smaller markets that would otherwise never have an opportunity to see these films. From this, Slamdance has expanded its audience. In the past few years, the program has gone international, with a festival in Poland and soon expanding to China in an effort to support Chinese filmmakers and in order to introduce them to work from America as well.

Ten years in and it is still about the passion—more so, in fact. As the focus on the "so-called independent film movement has been sexed up" by bewitching Hollywood's eye, much of the line between independent and major has become blurred. "None of our films cost more than a quarter of a million dollars. They're all new filmmakers," says Baxter. (Not old names trying to reestablish themselves by earning some "indie cred" after a few years of cinematic blandness.)

Staying true to their roots, Slamdance has refused to compromise themselves by including dozens of films. "Slamdance is about relationships with new filmmakers. The more films you try and fit in, the less of a relationship you'll have with the directors," says Baxter. The festival is there to offer advice and service. In fact, the majority of Slamdance's current staff and programmers were at one point or another people submitting their films, trying to break into the festival. "We've tried to keep the festival small; only the organization and audiences have grown," says Baxter.



"Slamdance exists to show types of films that don't fit or work in a commercial sense."

—Peter Baxter



NYC's SLUNT will play two opening night parties for SLAMDANCE

Yet what might be most reassuring about the festival is the process they take in choosing what will screen each year. Come late summer, you'll find Peter and many of the Slamdance staff previewing hundreds of films to determine the select few that will make the lineup. "We try to make it a level playing field," says Baxter. Nothing is pre-selected. Every vote from the programmers counts." The films are not judged on how gritty they might be; what controversy they might be able to stir up. "It's based on what are the really good films. We don't want to be gritty or not gritty, but sometimes a too-polished film is less interesting. We're about quality, not fashion or trend. Slamdance exists to show types of films that don't fit or work in a commercial sense."

Digital has become an easy route which has added a new dimension to the independent landscape, but hasn't resulted in a higher quality of films. "It is something we are very excited about. More films are being made, but not necessarily better films. It is a useful tool, but often, the films still don't look all that great. You still need the skills to be able to handle it. The basics: Performance and plot have more to do [with making a good film]."

"This year, we've extended into Salt Lake in an effort to bring the films to people outside of the industry. We'd like to do more and more with each year." It will perhaps also interest the casual

audience member who isn't up to driving around Park City in search of a parking space while trying not to hit the surrounding masses. So take your curiosity to the Madstone and Brewvies Jan. 17-24, or brave the trip up the canyons. You might just find your favorite new director at his/her purest because as Peter says, "These filmmakers are doing it their own way; not being told what to do. But with any luck or success, it could be the last time you are able to do that."

So, 10 years old, not yet a teen and still the underdog, Slamdance saunters up to competition with zombie a-go-go, sexual confusion, a closet of secrets, memory alteration, New York guitar, grime and the erosion of the American Dream. You wouldn't want to miss any of that, now, would you?

So my mind drifts to the morning when I lowered myself into a freezing river to play the role of "corpse" and had a director yell at me, "Stop moving!" as the water pulled me along. The dead don't swim, and that's the trouble with water; it keeps going even when you wish it would stop. Which I suppose is like the passion that keeps Peter and friends working 20-hour days in the hopes that someone will like what they see.

Don't miss the SLAMDANCE party in SLC at the Vortex on Friday, Jan. 16 and in Park City on Saturday the 17th at the Deer Valley Ski Lodge!

www.slamdance.com

Slamdance

FILMS OF NOTE:

DEAR PILLOW (USA, 85 min., Narrative, 2003) WORLD PREMIERE A 17-year-old supermarket bag boy finds a mentor in a porno magazine writer and soon he is enmeshed in some very adult situations. Directed by Bryan Poyer. www.dearpillow.com

GRAVEYARD ALIVE - A ZOMBIE NURSE IN LOVE (Canada, 80 min., Narrative, 2003) US PREMIERE A modern feminist B-horror zombie flick about a lonely nurse who turns into a sex kitten after being bitten by a zombie. Directed by Elza Kephart. www.bastardamber.com

X, Y (USA, 102 min., Narrative, 2003) WORLD PREMIERE Based on the cult novel by Michael Blumlein, this dark love story set in hip NYC is about a woman who wakes up one morning and has lost her identity. The one thing she knows for sure is that she is a man. Directed by Vladimir Vitkin.

BIG CITY DICK: RICHARD PETERSON'S FIRST MOVIE (USA, 129 min., Documentary, 2003) WORLD PREMIERE This movie is a captivating journey into the world of a savant street musician and his lifelong struggle to become a successful recording artist. His celebrity obsessions range from Jeff Bridges to Johnny Mathis...and then The Stone Temple Pilots discover his music. Directed by Scott Milam, Ken Harder, Todd Pottinger. www.bigcitydicks.com

MONSTER ROAD (USA, 80 min., Documentary, 2003) WORLD PREMIERE This film explores the life and work of visionary clay and line animator Bruce Bickford. Best known for the dark and magical clay animations he created for musician Frank Zappa in the 1970s, Bickford's films have achieved cult status worldwide, even though very little of his 40-year body of work has been released to the public. Directed by Brett Ingram. www.brighteyepictures.com

NIGHTINGALE IN A MUSIC BOX (USA, 96 min., Narrative, 2002) In the future, there is a technology that can control people's memories. Two women confront that idea in this sci-fi drama that examines the question, "How easily can our mind be taken away from us?" Directed by Hurt McDermott.



SUNDANCE preview

by Rodger Goeckeritz

Yes,
it's time for
the Sundance
Film Festival once
again; the time of year
when Park City, Utah is
filled with artists, actors, pro-
ducers, directors, musicians, crit-
ics, aficionados and wannabes, all
here to enjoy 10 days of independent
American and international cinema.

It is also a time of jam-packed panel discussions, musical performances, parties and diverse cultural events up and down Main Street. This year, Sundance has selected 125 features and 80 shorts from some of the most talented emerging artists in cinema today.

Here's a sneak peek of what you can expect from Sundance 2004. I have chosen to preview five of the 205 films, in no partic-
ular order, that I feel embody those traits, tastes, cultures and
unruliness of you, SLUG readers, in the hopes of encouraging
your support and participation of the Sundance Film Festival
Jan. 15-25, 2004.

METALLICA: Some Kind of Monster, directed by Joe Berlinger, takes the idea of VH1's "Making the Band"—without actually making a band; they already exist—and insert Metallica. This documentary follows one of rock-n-roll's all-time legendary heavy metal bands Metallica on a two-year intense journey through head-banging concerts, tell-all-interviews and band group therapy to resolve conflicts and rebirth another hit album 20 years down the road.

This film captures their sensitive moments through self-discovery, alcoholism, balancing family and work, writing lyrics and managing power struggles in the studio. This film is a rare and raw side to the demands and emotions of what being in one of the biggest bands of all time is all about. (Shot on 35mm 135min)

SUPER SIZE ME, directed by Morgan Spurlock, gives meaning to "would you like fries with that?" Super Size Me follows Spurlock on a trek across the country to discover why Americans are so fat. For 30 days, Spurlock will eat, drink and sleep McDonald's menu only, despite the protests of his certified vegan chef live-in girlfriend.

Spurlock who comes from "6p.m. traditional dinnertime family values," is astounded to find how many Americans are consumed by the pitfall of the fast-food, drive-thru, convenience-eating frenzy.

Spurlock not only reveals the grueling truth to McDonald's \$1.4 billion-a-year enticing advertising luring children in with happy meals and playgrounds while appealing to adults' "health conscious" choices of convenience and drive-thru dining, he also makes you think twice about ordering another extra value meal when you see his physical and emotional being spiral downward into medical amazement. Edited by Spurlock on FinalCutPro. (Shot on miniDV 98min)

GRAND THEFT PARSONS, directed by David Caffrey, is an epic true story of Gram Parsons, a country music cult hero whose success and music directly influenced today's greats, like the Rolling Stones, and what true friendship is all about in the music industry.

When Parsons ended his life by overdosing in 1973, his friend Phil Kaufman (Johnny Knoxville from MTV's Jackass) thinks back on a pact they made months earlier, which is where the journey begins for Kaufman. For him, the question is, "How far would you go to keep a promise?"

This film and his story are truly worth seeing at Sundance, if only for the soundtrack alone. (Shot on 35mm 87min)

DIG, directed by Ondi Timoner, is an exhilarating documentary seven



years in the making about the rises, friendships, successes, failures and bitter rivalries between two very different band frontmen: Courtney Taylor-Taylor, leader of the Dandy Warhols, and Anton Newcombe, leader of The Brian Jonestown Massacre. In Taylor's words, "Anton is my friend and my enemy, the greatest inspiration and, ultimately, the greatest regret."

Timoner, who followed both bands over the last several years, captures a unique, fresh and racy look and feel by using handhelds, spy cameras, 16mm then 35mm film as money and technology improved. Timoner says the success of the film comes from "Courtney and Anton playing off of each other in a struggle and race to revolutionize the music industry by playing their own music styles and not just what audience and mainstream dictated, creating jealousy and success." (Shot on HD cam 105min)



Overnight

OVERNIGHT, directed by Mark Brian Smith, is a classic Hollywood tale of going from rags to riches, but wait ... back to rags? It's a "true workingman's success story." A struggling musician and bartender, Troy Duffy, sells a screenplay to Miramax Pictures. The grounds for the deal, however, are that Duffy must be able to direct and provide original songs and Miramax will buy him the bar he works in. Sounds great, and it is—every screenplay writer's and musician's dream.

This documentary films Duffy's rise to glory, while at the same time capturing him systematically alienating his friends and family with arrogance and vanity and literally burning every bridge he possibly can, bringing out the truth in his character and leading him down an all-too-familiar failed road. (Shot on HD cam 81min).



Another great film you shouldn't miss is **Riding Giants**, directed by Stacy Peralta of Dogtown and Z-Boys fame, this time about surfing instead o' skating.

Film festivals started as an alternative to Sundance are out there in abundance. We recommend Tromadance, Slamdance, Lapdance, Nodance, roaDance and SheDance, for starters.

For film information and a detailed schedule of events, visit www.Sundance.org.

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We're An American Mag! Zine Land by StakeRized

How many regional rock n' roll zines start local and become national phenoms, yet still stay true to their roots? *Rockpile* is the Little Zine that Could from the City of Brotherly Love, yes, a little zine, but one that soon gained credibility across the country by not straying from its principles. As the title suggests, it's both elementary and encyclopedic, offering a bedrock of independent musical coverage for those looking for a basic understanding, but also delving into musical strata in depth. And they never forget to rock. Mike McKee, Managing Editor, piles it on thick.

SLUG: How/when/why did you start *Rockpile*?

MM: I didn't. *Rockpile*'s origins are rooted in the early '90s. Its first incarnation was called *The Philly Rock Guide* and was founded by our publisher, Joe Kirschen, with some others in 1989. One of the magazine's early college interns, Eric Miller, later went on to co-found *Magnet* with Kirschen in 1993. Miller is still the publisher of *Magnet*, while Kirschen was last involved with *Magnet* in 1995. *Rockpile* will be printing its 100th issue this March. I have only worked here since the spring of 2001. I became the magazine's managing editor about 10 months ago.

SLUG: How is *Rockpile* different from other zines? What topics or approaches to topics do you take that others don't?

MM: I feel like *Rockpile* has several peers, in that there are definitely other magazines who cover many of the artists that we do. And there are certainly other magazines that cover more of the lifestyle & culture topics that we are just beginning to touch upon. What I think is unique about *Rockpile* is simply its personality and the play between our personality and the artists/topics we choose to cover. I think that to accurately cover "new" and "independent" music in 2003 means looking beyond what we traditionally perceive as "rock"—or even indie rock for that matter. Labels like *Def Jux*, *Mush* and *Domino* are releasing really impressive, challenging and fun records that push the envelope and, I think, deliver important and relevant art for now. I think it's shortsighted to miss out on that. We try to make ourselves unique not only by what we choose to cover, but how we choose to cover those things. Being critical and discriminating, while simultaneously being supportive and refusing to settle into some kind of self-important, or self-defeating cynicism—that makes for an interesting music & culture magazine in this day and age, I think.

SLUG: How has *Rockpile* changed since its founding?

MM: I can only comment on things that have happened since I've come into a position of some agency to affect change at *Rockpile*. Initially, though, I should note that *Rockpile* was a regional magazine, and it's now nationally distributed and directs its coverage accordingly. It also used to be free, and now is only free at select spots in the Philly metro area. Within the last year, me and our art director Matt McGlynn have worked very hard to establish a new—and very different—aesthetic look, style and standard to the version of the magazine before we arrived. With the new year, we will begin an exclusive distribution deal with RCS/Rider Distribution, the same company who distributes titles such as *XLR8R*, *Mass Appeal*, *Devil in the Woods*, *Vapors*, and others. This will also mark an increase in our page count. It also will coincide with a \$1.00 increase in our cover price—raising it to \$3.50, which I think is still very affordable and fair. Also, with this new arrangement, we will no longer be distributed for free in the

Philadelphia area—at least not consistently and not to the extent that we were.

SLUG: What are the hardest/funniest or most rewarding things about running *Rockpile*?

MM: Every day presents a new sort of challenge, even in the simple, daily operation of producing a magazine. That, in itself, makes this a very fun and rewarding job. Of course, before resolution is found in these minor crises, it feels like a very hard job. The most long-view difficulty in a job like this, I feel, is to maintain high standards for yourself, your writers and artists, to make sure you're producing something that is worthwhile, something of substance. Something of value outside of the music industry, which, I think many would agree, is a pretty ugly place.

SLUG: How do you do CD reviews differently from other zines?

MM: Our CD reviews generally run from 50-120 words and include the web address for the label responsible for the release. Writers are allowed complete autonomy in the opinions they express.

SLUG: What are some recent features you are excited about?

MM: Our cover story for our new issue, "We're An American Band: Touring in the Pax Americana"—the story compiles the experiences of a handful of indie bands touring abroad as unwitting—and often unwilling—ambassadors of American culture at a time when our government has a rather unsavory reputation. Basically, what's it like to tour as The Ugly American? Other stories I'm excited about include a story on one of the most innovative, interesting labels/artists collectives I know of—Oakland's *Anticon* label. Also, stories on Kid 606 and his *Tigerbeat 6* label, grassroots organizing to re-open Philadelphia's famous Love Park to skateboarders, a photo



Photo: Abigail Bruley

**Eric Miller (left),
and Mike McKee**

spread of a recent installation from NYC/Tokyo arts group Barnstormers collective, a "love letter" to the band Lungfish... basically, we only do prominent stories on stuff we're excited about in some way.

SLUG: What are your future plans for the zine?

MM: Cover good, innovative, creative music, arts and culture in a substantial, non-sales related style.

www.rockpile.net

www.rockpile.net

The Forgotten

Out of Print

These damn out-of-print singles collections, they're really a bitch to critique because the quality is never that good, but at least they tell you that right up front. They really put out for the fans, so I tell you this: If you are a fan, support the band and go buy this—it's pretty cohesive with the rest of the band's releases. If you're not a fan, but you do like hard-as-hell street punk such as the **Unseen** or **Lars Fredrickson and the Bastards** (who Forgotten guitarist Craig Forgotten played with), then pick up the band's first and best disc, *Veni Vidi Vici*, become a fan, then pick this up.

BYO Records

~James Orme

The Frisk

Audio Ransom Note

Adeline

-Fat Tony

Hailing from the raunchy streets of the East Bay, The Frisk features members of **The Nerve Agents**, **Loose Change** and **The Criminals**, together with Hunter from AFI. Now they're bringin' it all back home to Adeline for this incredible, balls-out, epic tribute to the gods of rock n' roll. Coming at you like the godforsaken love child of AC/DC and TSOL, The Frisk seize the reins of rock and drive the horses of hell straight outta Berkeley. *Audio Ransom Note*, the follow-up to their noteworthy 2001 Adeline release *Rank Restraint*, features 17 raging new songs from this all-star lineup guaranteed to get your heart rate up, including a personal "demand" from each band member. Better than caffeine, this is all you need, friends. Are you ready to rock out? 'Cuz The Frisk sure as hell is, with or without you, so you can either ride with them, or just go home and play with your dolls.

Invisible

The Invisible EP

Self Released

--Alisa Leonard

Already I was excited to review these Portland locals when I read that they were filmmakers who, instead of abandoning one art for the other, decided to combine their music with digital video. True to my expectation, these guys pull out a dreamy, post-rock experiment not unlike a homespun version of *The Sea and Cake*. They reference anywhere from *Stratford 4* to *Tortoise*, adding violin and other extra sounds over what are primarily guitar and keyboard-based songs. The untitled track 5 is a lazy, alt-folk infused song that provides a melodic anchor for the rest of the EP. It's a nice little piece of work, all artsy and ripe for the intellectual indie nerd looking for a chill filler in his/her collection.

JKettle

Soul Shard Records

Momentary Delights

-Alisa Leonard

Here is Jeff Kettle, DJ, writer of a thesis on hip-hop graffiti, and musician, out to rectify what he perceives as the world's loss of artistry. His experiment yields soulful, chill-out orchestration, dark and oversexed. Mellow beats blend with the cinematic effects of layered electronic musings and audio samples (oooh, in French) to create a consistent structural tendency comparable to that of *Portishead*. Kettle blends down tempos and dreamlike rhythms with quirky overtones and synth. *Momentary Delights* languishes in retro style fit for kitschy red velvet rooms, Factory scenes and beatnik poetry. Its moody jazz grooves and trip-hop cadence round out the atmosphere with a nod to *Yo La Tengo* and underground lounges everywhere. Pass the cigarettes.



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Jason Ricci
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Lootchiano
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<i>Musique</i>	<i>Monday 26</i>
<i>Saturday 17</i>	<i>Blue Room Blues</i>
<i>Insatiable</i>	<i>Tuesday 27</i>
<i>Sunday 18</i>	<i>Lola</i>
<i>Pool Tourney</i>	<i>Wednesday 28</i>
<i>Monday 19</i>	<i>The Don</i>
<i>Willie Waldman</i>	<i>Roger Quartet</i>
<i>Tuesday 20</i>	<i>Thursday 29</i>
<i>The Clumsy Lovers</i>	<i>The Jetliners</i>
<i>Thursday 22</i>	<i>Friday 30</i>
<i>Luxland</i>	<i>Musique</i>
<i>MXPx</i>	<i>Saturday 31</i>
<i>Friday 23</i>	<i>Smackwater</i>
<i>Musique</i>	<i>Sunday 1</i>
<i>Saturday 24</i>	<i>Pool Tourney</i>
<i>Ritmo Caliente</i>	<i>Monday 2</i>
<i>Sunday 25</i>	<i>Blue Room Blues</i>

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CD Reviews

Jett Brando

Jagged Junktion

Go-Kart Records

-Alisa Leonard

I was a bit skeptical of Brando's press release, which compares him to the likes of Jeff Magnum, Elliot Smith and Beck. I was pleasantly surprised, though, by the cacophony of polyphonic sound that assaulted my ears with friendly fire. Indeed, *Jagged Junktion* may be compared to the experimental aesthetic of Beck. Brando synthesizes melodic guitar pop with a riot of sounds, from fuzzed-up industrial effects to jazz-infused urban beats to good old-fashioned rock. Lazy indie-rock vocals mixed with the eclectic nature of this EP make for a spiraling randomness that is both singular and somewhat amusing. Shifting beats and chord structures with intentional quirks and distortions keep it interesting without sounding chaotic or nonsensical. Throw in a little Chemical Brothers influence for good measure and you've got the idea.

The Lazy Cowgirls

Reservation Records

I'm Goin' Out and Get Hurt Tonight

-Kevlar7

The band describes themselves as "Three chords and the truth," and dammit, that be the truth. These guys rock hard and I mean harder than a stone to the face. Their music is an excellent hybrid of '50s and '70s rock n' roll. Chuck Berry, Iggy and the Stooges, New York Dolls and The Rolling Stones are all channeled by The Lazy Cowgirls on such blazing firebrands as "Are You Ready?" "Burnin' Daylight" and "Baby, You Gotta Be Shittin' Me." The ghost of Johnny Cash sits beside the band as they dip into the honky-tonk of "Swept Across the Borderline" and "Suicide Note." Besides the music being full of frenzied energy, the band is backed by the power vocals of their frontman, who knows how to croon and sing with both a snarling wail and a rich baritone. What makes the band even more worthy of praise is the general age of the band. Probably hailing in their mid-forties to early-fifties, these guys don't let that stop them from pleasing any listener with their very well-crafted honky-tonk and rock n' roll. Pay attention, y'all, there is not a single damn thing deceiving about this honest music. Check out www.rezrecs.com.

The Little Killers

Crypt Records

Self-Titled

-Kevlar7

Brilliant! Absolutely fucking brilliant! A rock n' roll revival masterpiece if ever there was one that deserved the title. This three-piece, two girls lone guy, sticks the pedal to the metal with propulsive guitar, bass and drums that invoke The Stooges, Rolling Stones and Jerry Lee Lewis like no one since the New Bomb Turks' pre-Epitaph records. The guy's singing is a rough baritone that you would expect from a barfly who has had too many whiskey shots and cigars forced down his pipes. His singing backs his harsh and skittish guitar playing brought forward by his two girls' thunderous drumming and sordid low bass. Think of a non-B-movie version of The Cramps with 10 times more aggression and drive. Not a single slow song in sight, just a bunch of fire and lightning that comes down like a ball of testosterone and estrogen. Indeed, an absolute must-have for those who are serious about keeping up with the dangerous and raw sounds of the underground revival rock n' roll bands that are kicking ass and chewing bubble gum! Believe it, folks, The Little Killers are the fucking real deal. www.cryptrecords.com

The Lost Patrol

Burning Heart

Songs About Running Away

-Nate

International Noise Conspirator Dennis Lyxzén set out to make "a singer-songwriter record that was more Black Flag than Simon & Garfunkel." This album was doomed from conception. Through listening to *Songs About Running Away*, I really did search high and low, originally for aspects of the songs that resembled Black Flag, but upon that failed search, I began looking for things that didn't resemble Simon and Garfunkel (of which I found none). Eleven slow, melancholy tracks about relationships and sad goodbyes and whatnot are split by one pleasing tune, the upbeat "Alright" that stands out as a Monkees-esque jolly toe-tapper with Lyxzén's melodic pledge to bring contentment set opposite the lovely voice of Lisa Miskovsky. Pseudopunk girls will probably love this album. If nothing else, just in case Dennis wasn't getting laid enough before he came out with this record, he surely won't have that problem anymore.

Lower Class Brats

Punkcore Records

A Class Of Our Own

-Kevlar7

This is a perfect combination of Oil punk and 70s punk; kind of like a deformed child of Rancid and the Sex Pistols. Basic anthems sing of society and "the man" coming down on the working class and the street youth. It's definitely a must for those who love the Clockwork punks, although it is not exactly a revolutionary disc that is going to recruit huge amounts of new listeners. Those who are curious about raw punk sounds, however, and those who are fans of Cock Sparrer and The Addicts should certainly check this out. I especially liked the tracks "Our Dignity" and "Go All the Way," which both have really catchy rock n' punk riffs that sound like they came right out of an album from The Damned. In fact, that is probably why I think this band is a breed apart from the other Oil Bands. Lower Class Brats has a guitar player that is a long-haired rocker who wears an AC/DC T-shirt. His guitar playing, which alternates between basic three-string punk chords and classic rock riffs, is what gives the band an edge. www.punkcore.com.

Mark Mallman

Susstones

Live From First Avenue, Minneapolis

-Stakerized!

Unlike much of anything that has been released of late, Mark Mallman's music feels like it was born of necessity, of a desperate search for salvation. It has been a long time since anyone has attempted anything with the epic scope of a Springsteen or, since he is a keyboardist, the more profound moments from Billy Joel. This also means that the music indulges in overwrought melodrama and even corn at times, like the overly obvious symbolism of the man with a "Hook Hand." "Who's Gonna Save You Now" is intense to the point of being evangelical, but these songs exist in a landscape of spiritual hopelessness. "Butcher's Ballad" is the extreme of bleakness: "the reason we're all living here is sad but true/some people are gonna get punished for things they never do." But then he somehow is able to find hope, in a song like "We Only Have Each Other In the Night," which I should also note includes a cheesy 80s metal guitar fill not heard in ages. His outright fearlessness to dive into vulnerabilities that can seem at times embarrassing just makes this music all the more powerful. Mallman has one of the most expressive voices in years, unafraid to crack if the emotion of the song calls for it. If you missed his show Oct. 8 at Kilby Court, like I did, you suck.

Marshmallow Coast

Misra

Antistar

-Fat Tony

Since releasing Marshmallow Coast's *Ride the Lightning* (2002), Andy Gonzales has revamped his musical master plan, stepping down from Of Montreal and paring down the Marshmallow Coast lineup. This exclusive focus on Marshmallow Coast for the first time since the early 4-track days has sharpened Gonzales' musical vision; he has enlisted only the occasional aid of his many other Athens, Ga., friends. Live, Gonzales has simplified things as well, as he is primarily playing acoustic shows with Sara Kirkpatrick contributing sparse, fluttering flute. With the acoustic sound, Gonzales is exploring more inventive guitar playing, and this newfound simplicity allows for some of the prettiest moments he's ever put to tape. Beautifully finger-picked strings dance with his vocal delivery, but dig deeper, and the words reveal stories that are simple, surreal, often funny, sometimes sad and inevitably strange. When Gonzales is joined by a full band, Marshmallow Coast evolves into a twisted pop machine—disjointed and with hooks that sound channeled straight from 1970s AM radio.

The Mistreaters

Estrus Records

Playa Hated To The Fullest

-Kevlar7

These guys play some of the ugliest and dirtiest revival rock n' roll to come out of that scene as of late, and that is ironically very beautiful and engaging to the ear. Spirited rock vocals alternate between pissed-off screams and emotional singing, which has that garage sound in full focus. The guitar is Stooges- and MC5-era grit and grime, with heavy bass and crashing drums that have that groove-orientated beat relied upon to get the ass shaking. However, what sets The Mistreaters apart from the rest of the fold is their extremely dark side. Kind of like Kiss crossed with the Deftones, if that is all possible. Songs like "She's My Witch" has all the dreary sounds of something off an 80s goth soundtrack with 10 times more talent and less cheese, while "Personal Space Invader" and "Juan Burguesa" propel with hand-clapping metallic soul. A truly enticing disc that is not for everyone, including many who dig the kind of music that this is related to. However, if one is open to a little more squallor and filth, then The Mistreaters will violate your essence with gratifying sounds. www.estrus.com.

CD Reviews

The Misfits

1950s Project

Misfits Records

-James Orme

I'd just like to say that any band called The Misfits should have a guy named Glen Danzig singing for them or at least a guy named Doyle on guitar. With former Black Flag guitarist Dez and Drummer Marky Ramone on board, this band should be called Jerry Only and his Traveling Punk Rock All-starts, but that's a whole other debate. This disc is a collection of cover songs from the 1950s. It's a good idea carried out poorly. Only and mates should be begging for forgiveness from Jerry Lee Lewis for recording the train wreck that is "Great Balls of Fire." There are some better tracks like "This Magic Moment" and "Dream Lover," but the rest of the record is at best mediocre with Only's voice sounding like a horrible Danzig/Cher rip off. Something trying to sell on this much name recognition couldn't be any good.

No Motiv

Daylight Breaking

Vagrant Records

-Carly Fetzer

I know it's early in the year, but I can already tell you that *Daylight Breaking* will my on my Top 10 list for 2004. The record contains a few cuts from the quartet's *Lola EP* that was released this fall, but has many new tracks, most notably "Death In #s." The tribal rhythms, seconds of Jeremy Palaszewski's relaxed crooning and the chorus packed with the screaming refrain of a backup chorus are all elements uncharacteristic to No Motiv's repertoire. But isn't that what new albums are all about; new methods, new subject matter, new bass players and a newfound sense of purpose? This record has all the new without losing the old that has kept them an outstanding band for the past eight years. The melodies are still angry and intense and the guitar work is still dark and heavy (perhaps even darker and heavier than ever before). If No Motiv were a box of cereal, they would definitely warrant one of those "New and Improved!" stickers.

October Allied

Self-Titled

Phony Records

-Alisa Leonard

While my natural tendencies are towards melancholy sludge and spacey dream pop, I get the occasional album that doesn't fit at all into my frame of reference. All tendencies aside though, these guys from Oakland bust out an energetic fusion of classic rock, country, punk and guttural rhythm and blues. It sounds very much like East Bay bar crowd music. They've got those hardy, drunken vocals sometimes called "throaty" but more often referred to as "gravelly." Track 10, "Disreputable," intonates Latin influences while calling up sins of the past. Perhaps the most poignant (if "poignant" is a word one could use for a rock album such as this) verse of the whole album is the proclamation that "You know that Punk was dead before the Pistols fired a shot." The songs are tight and well-executed and the project on the whole stays true to its intentions. Who says you can't mix a little country with rock n' roll?

Mike Park

For The Love of Music

Sub City

-Fat Tony

As a member of the (now defunct) band **Skankin' Pickle**, Mike Park was able to put out five full-length records, tour four countries, and make his mark in the independent music world. He's also been a strong advocate of racial unity and community activism. Through his music, he's revealed insights into his Korean background—often tackling important issues that plague the Asian-American community, as well as social and political issues that Park takes to heart. His band, **The Chinkees**, whose members are all Asian-American, focuses on similar issues with the hope of raising awareness and sensitizing people to these important subjects. His new solo album may provide the most personal look into Park to date. This album is more than anyone could expect. A powerful shot into a music business void of substance and heart. Lyrics about politics, war, racism, ethnicity and his everyday experiences stripped down to just his voice and guitar give a diary into the life and works of Mike Park. Continuing to expand upon his commitment to his community, Park founded the Plea for Peace Foundation, aimed at spreading the ideas of peace & unity, to which a portion of the proceeds earned by Park and Sub City from the sale of this title will be donated.

Saves the Day

In Reverie

Vagrant/Dreamworks

-Carly Fetzer

Sorry to say it, but someone needs to put Chris Conley's heart back on the floor and step on it so he can start writing some quality music again. *Saves the Day* is a band that built its greatness on bloody, gruesome, painfully descriptive lyrics and hard, grating, angry guitars. This album is everything but that. It's soft, soothing, happy, dreamy, experimental, melodic and absolutely craptastic. I agree that every band has an intrinsic right to evolve and change directions, but I have an intrinsic right not to like it. The particularly disappointing track I'm listening to right now is "Wednesday the Third," but take your pick, they're all pretty bad. I've heard from a few close friends that this record grows on you and turns out to be "O.K. verging on good," but I'd just rather put in *Through Being Cool* and listen to the *Saves the Day* I fell in love with and respect immensely.

SPACE CADET

Greatest Hits

Satellite/Trauma

-Fat Tony

After three years and a self-released album and EP, vocalist/guitarist/songwriter Ted Levin's dream has finally come true. His band, **SPACE CADET**, is finally releasing their 14-track label-backed debut, *Greatest Hits* (the majority of which was produced in the quartet's Denton, Tex., house). The vigorous, anthemic title-track, which tackles Levin's frustrations in the music industry, kicks off the album. Manic songs that are largely about failure in relationships follow, with a few exceptions: the ethereal flowing of "Unsaid," the Cheap Trick pop-rock elements of "Jackie Chan," the acoustically tinged "California" and a cover of **The Cars**' 1979 hit "Let's Go." All contain churning bass lines, heavy drums, poppy hooks that will have you humming all day, and a massive wall of guitar sounds that will knock some dust off your ears. For those who cannot stand so-called pop-punk like myself, beware—**SPACE CADET** may lure you in with their pop hooks and nail you to the wall with their propelled sound.

Speer

Sixes & Sevens

Random Art Music

-Fat Tony

James Speer and his three bandmates combine to create ... Speer, an Austin, Tex.-based quartet whose debut release, according to their press material, is "the inheritance of American rock-n-roll." Hmm, I don't know about that. I can testify, however, that they fuse straight rock, pop and modern alternative to create piano-driven, passionate rock influenced by the likes of Peter Gabriel, Coldplay, Dave Matthews, Tori Amos, Ben Folds, Ray Charles ... you get the idea. Speer's songs are eclectic and catchy—they've been described as "great driving music," and you will definitely be singing the tunes when you wake up in the morning after listening to it. James Speer has the ability to make a simple song seem passionate and deep; his lyrics make you think one way, then lure you in to find the true meaning of the song, thus reaching a wide spectrum of audience members, from junior high students to professionals.

Spider

Youth Insurance

Jesus Records

-Max Minor

Nascent 80s punk replete with raw guitars, a punctual drummer (he always arrives on time) and lo-fi bile graces this record with especial punch and conviction. But the best part is the vocals, winning a gold trophy for rough yowls that sound like a cat being rubbed on sandpaper, trimming back to a matter-of-fact simmer-before-the-explosion during verses. The lyrics have great rhythm and feel, and cover everything from the bittersweetness of wisdom gained, control lost (or having someone wield it over you), self-reflection and humor, like the pussy-seller peddling his wares before "Pleasure Fold." The thing I like about Spider's lyrics is they aren't so damn literal ... they convey primal emotion and pain you can interpret many different ways: "The tightrope walker, the negotiator/Keeping things in check/Like a drunk who needs his wallet ... The mad old lady in the corner house/Screams all night and day/If I get caught/Will you do the same?" If you like **Fear**, **7 Seconds** and **Government Issue**, then Spider might just be your new arachnidian friend.

CD Reviews

Wesley Willis & the Dragnews Alternative Tentacles Greatest Hits—Volume 3

-Stakerized!

Before I begin this review, let us pause and reflect how amazing it is that there IS a WV Greatest Hits #3!!! Unfortunately, this will be his last, due to his death last year at age 40 from leukemia, joining the glut of rock star deaths of '03. As usual, this set includes some great insights, like his diet secrets on "Your Way, Right Away," in which he advises sticking to the veggie burger at Burger King. (Are those on the menu in this state?) His infatuation with the rock n' roll lifestyle are on display with "I'm Going On a World Tour," "I'm the Daddy of Rock and Roll" and "Love God," a KISS-like anthem. He worships celebrity in "Tom Petty and the Heartbreakers" and "Oprah Winfrey" ("she really knows how to flap her yap"). If you are a superhero, you better not mess around with Wesley's woman, or he'll write a song about you like "I Whipped Spiderman's Ass." With any Willis release, bestiality has to have its due with "Suck a Polar Bear's Dick." The package includes moving tributes from label head Jello Blafra ("he brings smiles to the faces of everyone he comes in contact with") and Henry Rollins: "You think you rock? You might. But not like Wesley." He always did it his way. Rock over London, Rock on Chicago.

Zebrahead

MFZB

Columbia

—Rebecca Vernon

There's nothing overtly wrong with Zebrahead at first glance, except maybe for their name, which sounds like it should belong to some metal spinoff like **Nothingface** or **Mushroomhead**. Instead, it belongs to a band that spins out spineless, empty emo-pop crap covering the usual rote breakup themes. Zebrahead manages to distinguish themselves only by their (huh?) nu-metal rap breakdowns in the choruses of such overly precious gems as "Hello Tomorrow" and "Expectations." Perhaps that's their gimmick, but it doesn't raise them above the army of bands that they sound exactly like in every other respect. The funk in "Alone" is damn sad, too. At times they also sound like an immature rip-off of **The Used**, down to their line in "Into You": "I don't mind wasting time with you." I wonder if it's insulting if a major label comes a-callin' on your band. The music industry is hurting and looking for sure-fire sales. That means a marketable band should almost always be devoid of danger, walking in the footsteps of safe-seller bands before them. Enter Zebrahead.

DVD Review

Love With Arthur Lee: The Forever Changes Concert

Snapper Music

-Stakerized!

Forget about the bloated excesses of **Pink Floyd** and the **Moody Blues**. Love's 1967 album *Forever Changes* practically invented orchestral rock. One of the top rock albums of all time in many critics' estimations (including my own), it's been noted as an influence on everyone from the **Doors** to **Led Zeppelin** to **Echo and the Bunnymen**. This is because the songs of Arthur Lee are never incoherent, always crystal clear and always pack a punch even in the most delicate ballad. And lest you think they weren't relevant to the punk crowd, just ask **The Damned**, who covered the album opener "Alone Again Or." This is an amazing document, a note-for-note recreation of the epochal album performed at London's Royal Festival Hall in February 2003 with full strings and horn section. The music is of a piece with the time it was created, like the **Herb Alpert**-like mariachi trumpet punctuation, yet it has transcended the limitations of the hippie period like very few other musicians have except **Jimi Hendrix**. In fact, band leader Arthur Lee once claimed he was the first black hippie, something Hendrix might have something to say about. Lee didn't make it to the present without a few scrapes, serving time several years ago for a firearms charge. Free now to lead a new lineup through scintillating versions of the songs that sound as fresh as though they were written yesterday, he positively exults at being onstage again. It's not exaggerating too much to say with the impact of this album, it's almost like Hendrix himself was still alive and performing. And, true to the hippie era, *Forever Changes* isn't without political commentary: "If you wanna count me, count me out."

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Indie Label Bndburger Helper

by Stakemizzi

It started with asking friends to play at backyard parties. But Mike Galaxy's initial efforts to give a hand to local L.A. bands who just needed a place to play soon grew into a two-pronged entity going a long way towards filling one of the largest gaps in the music industry today: how can unsigned bands rise above the throng and capture the attention of record labels, TV and film producers? His two companies, [IndyHits.com](#) and [BandPromote.com](#), have made it possible for dozens of bands to get a foot in the door, including record deals for **Anything Box** and **Linkin Park**, and the theme song for **The Osbournes** special by songwriter **Danny Blitz**. This month, Galaxy brings his second film and music showcase to Park City during film fest week Jan. 21 at **Mulligan's**. We asked him to explain how his musical garden grows.

SLUG: What was your background in music before you came to start [IndyHits.com](#)?

MG: I'm a musician first and foremost. I played in several bands over the years and during the mid '90s, worked short stints at record labels **A&M** and **Blue Note/Capitol**.

SLUG: Explain what [BandPromote.com](#) & [IndyHits.com](#) are, and how did you come to found them? What was your motivation for starting them, and what stumbling blocks did you have to overcome, since they are relatively novel ventures?

MG: I started [IndyHits](#) in 1997 after I found that bands and artists didn't have many venues to gain exposure for themselves. Remember that this is right before MP3.com and the other artist sites [started] we've come to know over the recent years. My only competitor at the time was **IUMA** and they weren't sampler based. We have produced compilations of our top unsigned bands from day one, helping many to sign record deals to major labels. Over the years, there have been a lot of copycat companies, but most have failed in their first year. Though I'm worldwide now, I still feel this company is new and growing. I'm always reinventing as well. For instance, when I added the duties of a label/publishing company, I decided to make [Indy Hits](#) the main destination for that venture and move all promotions to a new company I established around 2000 called [BandPromote.com](#).

SLUG: What have you been able to accomplish with [IndyHits.com](#) since its inception? How have you helped them & vice versa?

MG: When I started [IndyHits](#), my goal was merely to help friends' bands with local exposure. I would have them perform in my backyard at weekend parties. I soon realized I was on to something and it has grown ever since. Now I offer services ranging from shopping bands and artists to record labels and publishing companies, radio promotion, tour booking, film and TV licensing and much more.

SLUG: Discuss the Sundance showcases—what have they been about, and why have they been important to you? How will this year's showcase continue what you've done in the past with it, and what might be different? What is the musical lineup, and how do you make the musical decisions? How do music and film tie in together for it?

MG: Well, this is a good example of how I'm constantly reinventing my company. A few years ago, I realized that most, if not all, of the film festivals didn't screen music videos along with all the other independent productions. I have always felt that music videos were a form of short film and certainly deserved the recognition that many films were getting. In addition, there really weren't any good parties at the film festivals with great emerging bands performing. In 2002, I decided to host my first music video screening which took place during the 2003 Sundance Film Fest. That was one night of total success. This year will be even better. We have around 10 bands performing over four nights at **Mulligan's** on Main Street. Some of these bands include **Jet City Fix** from Seattle, **Last Day King** from Sacramento, and one of the confirmed acts includes **Lark**, which features **Led Zeppelin** drummer John Bonham's daughter **Zoe Bonham** singing. And I must say, this band rocks. They're great and a must-see.

SLUG: What have you learned from running [IndyHits.com](#), and what might you do differently if you were starting it again?

MG: I have learned a great deal over the years running [Indy Hits](#) and [Band Promote](#). I'm not sure I would change a thing. I am still growing and will continue to grow, always expanding these companies.

SLUG: What are your future goals with [IndyHits.com](#)? Are there any changes in the music industry that have altered your thinking and methods of running [IndyHits.com](#), like online distribution and marketing of music? How have you adapted to these changes?

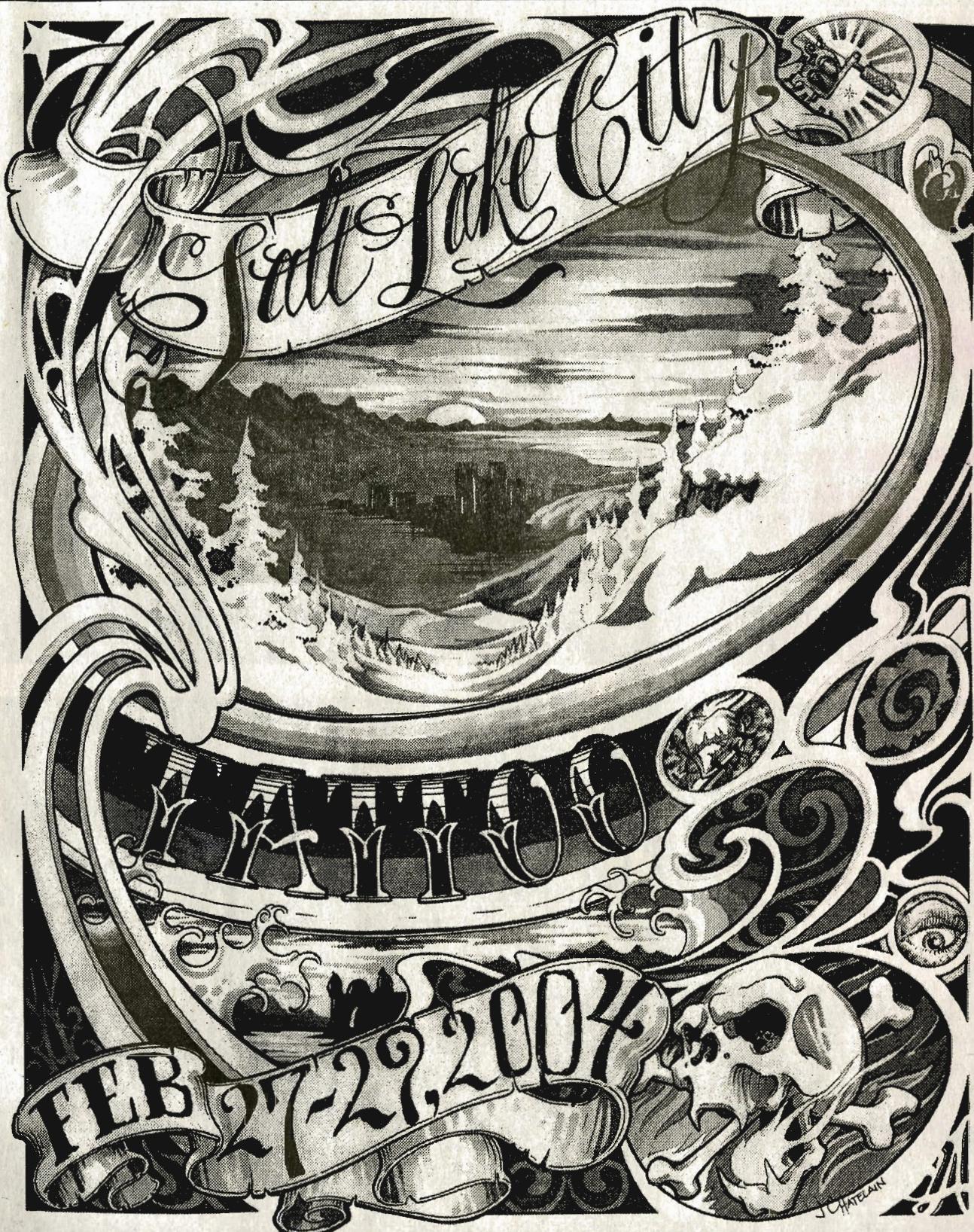
MG: That is a good question. I started [Indy Hits](#) (unknowingly) at a good time. Soon after I launched my company is when many of the major labels began to transition in a big way, beginning with thousands of layoffs and dropping hundreds of bands and artists from their roster. This was an all-important time for the bands to have more of a DIY attitude. My future with [Indy Hits](#) will most likely include a full-fledged label releasing several artists every year in addition to licensing hundreds of songs throughout the year. My goals for [IndyHits](#) are to broaden the scope even bigger—launching a film production company, producing top-quality independently produced music videos and feature-length films.

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STRIP GOAT

You might have heard about the turmoil the Dead Goat Saloon has gone through. Beginning in the summer and continuing presently, the Dead Goat has had a Herculean legal battle with the city and the Mormon Church (the bill topping \$40,000, and it ain't over yet), to decide whether or not they could open a "cabaret" style bar. For those of you that don't know what that means, "cabaret" is a super secret code word that means strip joint. Anyway, they finally broke ground by opening a good old-fashioned, all-American strip joint. Just like the ones your grandfather used to lurk around when he was your age.

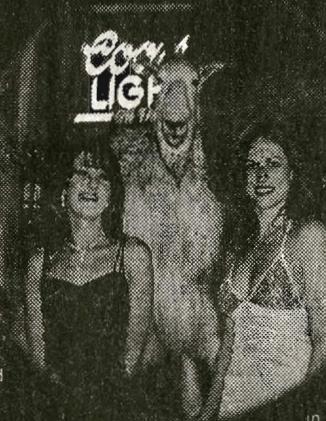
So for strictly research purposes, and with the utmost journalistic integrity, I decided to go to the new 'Crazy Goat' and check it out. Then ask some hard-hitting pertinent questions.

The first difference I noticed from the old 'Goat' was a large dancing stage taking up the precious floor space where I usually fall down once an evening. As I drew closer, my senses were bombarded with two things: 1. Lots and lots of black lights, no doubt stolen from some sleazy Italian discotheque. 2. That horrible generic strip-joint techno music that makes you want to take off your ears and wash them out when you leave. I guess in my mind, I was expecting to walk in and find a girl dancing to blues tunes by Howlin' Wolf, but that was not the case. Despite all this, my friends and I got down to what was really important to us at that moment: beer. We were happy to find that the drink prices were the same low price.

Once I had a nice buzz going I decided to ask a few questions of some employees. First up was Dan, one of the owners.

SLUG: So what's up? Where's the pole?

Dan: The stage is too small for a pole. The girls wouldn't be able to do their floor work. You see, there are two kinds of dancing: floor work and pole work. I've been worked over in both ways.



Words and images By Alex Woodruff

Very interesting. Weird, but interesting. Next, I talked to Bryce the bartender. If you're ever there and you think you have the stones for it, ask Bryce for a brutal shot called a stunt man. Trust me, you'll regret it. Well, here's what Bryce had to say.

SLUG: First of all, how much is a free shot here?

Bryce: You'll get no luck with that one.

SLUG: Damn it. Have you had any problems here since you've opened?

Bryce: Well, business has tripled, but no problems.

SLUG: Come on, there haven't been any assholes in here since you've opened?

Bryce: Well, besides you?

SLUG: Yes, besides me.

Bryce: Maybe there's been a slight increase in dirty old men.

I see—dirty old men, in a strip joint of all places. Sure, I'll believe that one when I see it. After that, I spoke with Sammi, the head dancer. Here's what she had to say.

SLUG: So you're a dancer, right?

Sammi: Yes.

SLUG: So you like to dance?

Sammi: Yes.

SLUG: So would you like to dance with me?

Sammi: What?

SLUG: Would you like to waltz?

Sammi: Sure, (Dancer proceeds to waltz with writer for a minute).

SLUG: Wow, so would you ever date one of these reprobates in here?

Sammi: Yes and no. There are good guys in every crowd.

Anyway, I think I did better than *The Salt Lake Tribune* reporter did. When she came into the Goat, Bill, the other owner, mistook her for a stripper applying for a dance position. And grilled her about other places she had danced.

I had a good time that night. It's changed a lot, but it's still the old Goat at heart.

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BY JOSH SCHEUERMAN

It's a rebirth to the calendar year and yet another day in Utah, blanketed in snow. November and December's average snow totals are up 200 percent over the previous decade's average.

A quick recap for last year (or month) had **Andy Finch, Shawn White and Abe Teter** taking the top spots for the men at Park City's Chevy Grand Prix. The women were **Hannah Teter, Kelly Clark and Molly Aguirre**. Some crappy band named STAIND played, but I didn't pay much attention to them.

A week before, Ogio held their *first rail contest* in their backyard in Bluffdale. Here is a quick breakdown. **Justin Benee, Eric Christensen, Grayson Millard and Chris**

Graves dominated the Am event. Two Canadians won the pro event and **Jeremy Jones** took third. Mad prizes were given away like MotoX bikes and a lot of backpacks.

If you are a local to Brighton Ski Resort and have ridden there lately, you might have noticed the lack of "pop" in the park. Due to some riders that cannot ride at their own risk, Boyne Resorts have decided to take out the danger of the jumps by making them accessible to all. If you thought **Jared Winkler** (www.kabinnovations.com) and the park crew were doing a great job on the park, e-mail comments to info@brightonresort.com so they can forward them to Boyne management and put the park back the way it was.

Starting out our events coverage this year on Jan. 4 at The Canyons is the *Utah Winter Games Big Air* contest. In Utah for an AM contest, there are no inverts allowed—resorts cannot change the laws so do not complain about them. The contest is open to all ages and helmets are mandatory. Find out more at www.wintergames.org.

For all you skiers out there, www.freestylefrenzy.com is a new site to check out. Each resort posts their snow reports daily, and for one place to locate everything snow related, check out www.skiutah.com.



Photo: Millard

Justin Benee BS Lip

If you would like to learn how to snowboard, Burton's pro-rider **Victoria Jealouse** is taking time off riding Alaska to give snowboarding lessons Jan. 21 through 23. This offer is only good to the filmmakers and media attending the Sundance Film Fest. Make up a reasonable excuse and contact **Sandy Yusen** with Burton Snowboards at sandyy@burton.com. See you on the hill!

Besides having the only tram in Utah, Snowbird is also hosting a women's ski camp from Jan. 19 to 23 and another class from Jan. 28 to 31. Call 801.933.2170 or go to the Snowbird Mountain School section for more information. www.snowbird.com

With the release of **Jeremy Jones**, Forum Snowboards are trying to fill their roster with the hottest AM on the mountain. Forum Youngblood series is open to all ages with a chance to qualify for the series finals, Jan. 24 at Park City Mountain Resort. Entry is on a first-come first-served basis.

The King Of The Wasatch series has been going on for six years now. Held at Park City Mountain Resort Jan. 17-19, this three-day event is a slopestyle, halfpipe combo to determine the best park rat in the local scene. Two divisions compete in jam format to determine the winner with Kingly bragging rights.

After being crowned King of the Wasatch, drive your dad's new Hummer over to The Canyons on Jan. 20 for the first annual *Vertical Vibe* contest. (Who are these marketing people?) There'll be live music from **Big Bad Voodoo Daddy**, a big air contest and fireworks. For more information, check out their site: www.thecanyons.com.

Finally, Jan. 31 Volcom will be coming back in town for the second annual *Peanut Butter and Jam* rail event. Free to enter, free stickers and peanut butter sandwiches to all that attend (also at PCMR).

There are also always two-for-one passes available for night boarding at Brighton. And *Snowboarder Magazine*, will be up at Brighton on Feb. 3 to give away free Cliff Bars and stickers.

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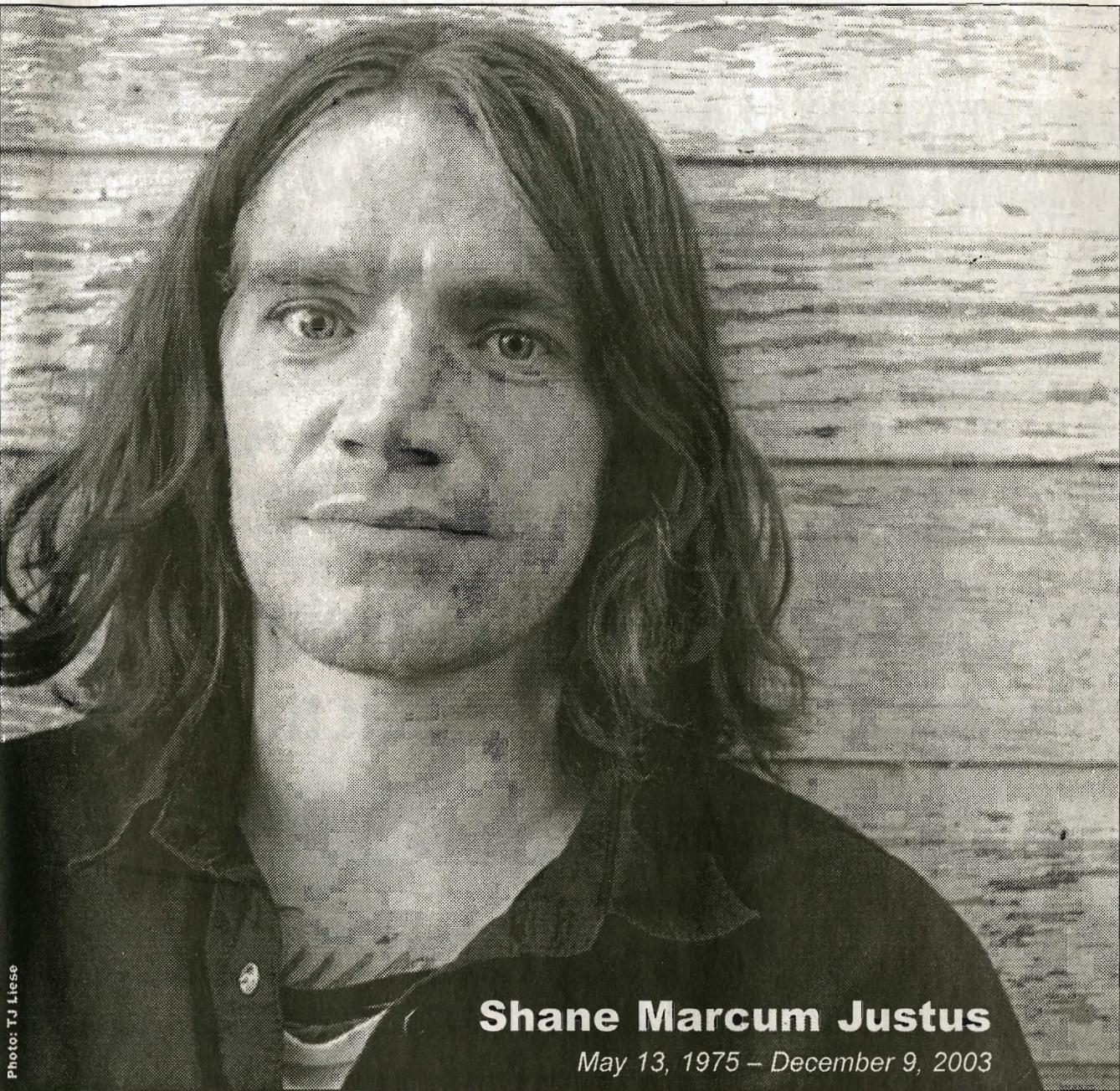


Photo: TJ Liese

Shane Marcum Justus

May 13, 1975 – December 9, 2003

Those of you who knew him, or had the privilege to have him grace your life, would all agree on one thing; he was truly an exceptionally unique individual. From his unmistakable fashion sense to his numerous hairstyles to his shoulder to knee back-piece, there was no one else like him. He had a magnetic and vibrant personality, rivaling the most eccentric of rock stars. Shane lived his life on the edge, like every day was Friday. He did things people only talked about, things people only wish they had a pair big enough to do; things that make people into legends. From skateboarding to snowboarding to partying, Shane pushed everything he did to its limit, took everything over the top, and that is what eventually took his life. Shane lived like a rock star and died like a rock star. Those were the cards he was dealt, the history pages would be tainted by any other accord.

—Patrick Carter and Steve Goldsmith

Courtesy courtesy of Gaffton Justus



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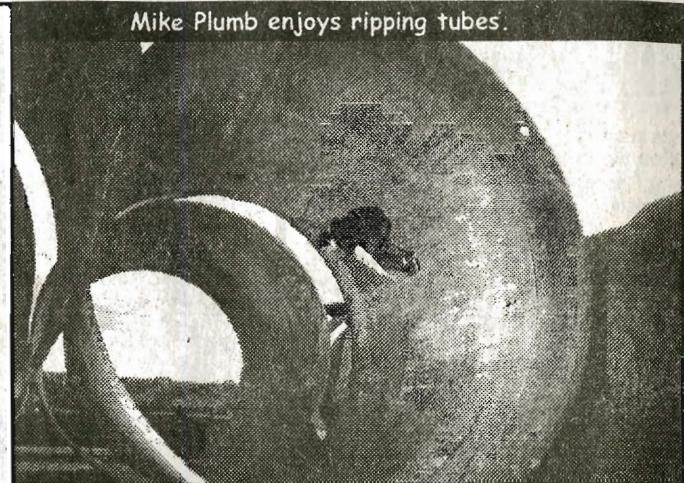
...The 48 crew finds their way to the Phoenix desert.



The dirty bird, Mike Plumb, drops in from an indy noseblunt in ritzy Scottsdale.



Mike Plumb enjoys ripping tubes.



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Mike Murdock fires an ominous fs 180.



by Nate Millard

Clifton: In a League of Their Own

by Gared Moses

Once in a while, I go to a club expecting to see nothing special. After seeing Clifton play a dive bar with other locals (who had nothing in common with them) I remembered that this is why I go see shows—to be blown away by new talent.

Clifton wasn't just better than the bands they opened up for, they were in a different league, even though the other bands had five to 10 years on them.

Self-description: "Swedish metal rock with a southern justice attitude," or "take no prisoners bullshit."

When I met them at their band space to run over a few details, they were especially welcoming. I think I expected more of an attitude and rockstar ego from them after seeing their riveting performance. But they turned out to be one of the most down-to-earth groups I've met.

They all grew up together in West Valley, and in fact, went to the same high school as myself (only 7 or 8 years later). Maybe this is why I got along with them right away.

"We're not trying to change the world. We don't have a cause," they told me. "Our songs are about shit like walking home with my cat." They really just want to rock. And they do ... hard. Everyone needs to stop trying to relate to each other. We just want to rock out."

The members: Bryan Edwards (vocals), Mark Bundy (guitar), Brädical (bass), Cartallica (guitar) and Uncle Jesse (drums) are good guys with a sense of humor. They like punching and spitting on each other. Three of them are virgins and Mark agreed to pay a hundred dollars to the one who loses his virginity first (with statute of limitations). Mark is a sex maniac.

They're not trying to impress girls and be cool, just rock. They love Alberto's restaurant.

"People can expect something different from us all the time, because we're still such a young band. We continue to progress musically."

Clifton really is a band to see. Their lively set isn't something you should miss. Talk to them at www.cliftonrock1@aol.com and go see them play at the band grand opening of Club Vortex (the old Splash) on Tuesday, Jan. 13 at 8:30 p.m. They will perform with Le Force and a couple other local artists.



m o n k s

January

- | | |
|-------------------------------------|----------------------------------|
| 5- Student Lounge w/
DJ Matlock | 20- Edgar's Mule |
| 6- Bad Luck Blues
Band | 21- Opposable Thumbs |
| 7- TBA | 22- Six Sided Box |
| 8- Mona | 23- Le Force |
| 9- The Body | 24- Karaoke |
| 10- Karaoke | 25- TBA |
| 11- Tragic Black,
Dominia | 26- Student Lounge W
DJ Rebel |
| 12- Student Lounge w/
DJ Rebel | 27- No Star Jazz |
| 13- No Star Jazz | 28- The Body |
| 14- Mary Sound Transit | 29- SLAJO |
| 15- Majestic Nomads | 30- The Wolfs |
| 16- TBA | |
| 17- Karaoke | |
| 18- TBA | |
| 19- Student Lounge w/
DJ Matlock | |

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Photo Millard

DAILY CALENDAR

SUBMISSIONS FOR THE SLUG CALENDAR ARE DUE BY THE 1ST OF THE MONTH. FAX TO 487.1359 OR EMAIL DICKHEADS@SLUGMAG.COM

Monday January 5

Bury Your Dead, Embrace Today,
Premonitions of War- *Albee*

SLUG Sunday Cinema Series presents

Cremaster 3- Brewster's

The Space Racket, Old Man Johnson,

Thanksgiving, Madman Chronicles,

James Glines- *Kilby*

DJ Matlock- *Monk's*

Tuesday January 6

Marcus Eaton & the Lobby- *Halo*

Ithaca Melody, Seconds Away, Amity,

Anatomy of a Ghost, Kane, Hodder, Nimh- *Kilby*

Bad Luck Blues Band- *Monk's*

Gigi Love- *Urban Lounge*

Wednesday January 7

With Dead Hands Rising, Calico System,

They Came Burning- *Albee*

On Vibrato- *Burt's*

Everyday Heroes, Robbed, Anesthy, Blind Iris,

Dead Lip, Bangarang- *Kilby*

Jyemo & the Extended Family,

Purdy Mouth- *Urban Lounge*

Thursday January 8

Donnie Peck- *Halo*

Global Funk- *Harry O's*

Icarus Line, Enough Said, Three Star Hotel,

Low Flying Owls, Beards of Solitude,

Rope or Bullets- *Kilby*

Mona- *Monk's*

Lyrics Born- *Sound*

Friday January 9

Black Water Jack- *Halo*

The Trademark, Seasons End, The Habits,

Last Response, Violet Blue- *Kilby*

The Body- *Monk's*

Delicatto, Smashy Smashy, Fifi Murmur- *Todd's*

SLUG Localized w/ Spork, All Systems Fall,

Oxido- *Urban Lounge*

Saturday January 10

The Locust, The Plot to Blow Up the Eiffel Tower,

Tamerlane- *Albee*

Zilla- *Halo*

Tony Lake, Raincheck, Gift Anon

The Child Who was a Keyhole,

Theta Naught- *Kilby*

JW Blackout- *Sound*

City Weakly's SXSW

Preliminaries- *Urban Lounge*

Sunday January 11

Sweatin' Willy- *Burt's*

Tragic Black, Dominia- *Monk's*

Dead Kats- *Sound*

Monday January 12

Cannae, On Broken Wings, If Hope Dies- *Albee*

DJ Rebel- *Monk's*

Jason Rucki's Blues Night- *Sound*

Tuesday January 13

Guttermouth- *Electric Theater*

South Austin Jug Band- *Halo*

Bear vs. Shark- *Kilby*

No Star Jazz- *Monk's*

Smashy Smashy- *Urban Lounge*

Le Force, Clifton, Her Candane- *Vortex*

Wednesday January 14

Guttermouth, Pepper, The Toasters- *Albee*

Fighting Jacks, Apollo Sunshine, Phoenix Cult,

Brilliant Stereo Mob, Morrisite War,

Drowning by Numbers- *Kilby*

Mary Sound Transit- *Monk's*

Jessica Penrose, Coyote Hoods- *Urban Lounge*

Thursday January 15

Dubbed- *Halo*

Clarity Process, Her Candane, The Higher- *Kilby*

Majestic Nomads- *Monk's*

Soul of John Black- *Suede*

Quadraphonic- *Urban Lounge*

Friday January 16

Super So Far, Motherless Cowboys- *Halo*

Moshmellows, Andrew Kaffer, On Vibrato,

The Rubes- *Kilby*

Real Eyes- *Sound*

Blackalicious- *Suede*

Alpha Brown- *Todd's*

Remedy Motel- *Urban Lounge*

Slamdance Launch Party w/ Queen V,

Sex Slaves, Skum, Slunt, Stiletto,

The Wolfs- *Vortex*

Saturday January 17

X A Chorus of Disapproval X, Cherem,

Aftermath of a Train Wreck- *Albee*

Blender, Unsound Mind- *Burt's*

Slamdance Opening Night w/ Joker Five Speed,

Queen V, Sex Slaves, Skum,

Slunt- *Deer Valley Lodge*

Black Dog- *Halo*

Enex, Half Step, Delicato, I am Electric- *Kilby*

Insatiable- *Sound*

Cypress Hill- *Suede*

The Baby Shakers- *Todd's*

Afro Omega, Da Verse,

Realeyes- *Urban Lounge*

Sunday January 18

Sweatin' Willy- *Burt's*

Lloyd Kaufman In-Store- *Dolly's Books*

Mushroomhead, Dope, Twisted Method,

40 Below Summer- *Ritz*

Dead Kats- *Sound*

G Love and the Special Sauce- *Suede*

Monday January 19

DJ Matlock- *Monk's*

Lloyd Kaufman Meet &

Greet- *Night Flight Comics*

Tuesday January 20

Ian Moore- *Kilby*

Edgar's Mule- *Monk's*

Maceo Parker- *Port O Call*

The Crystal Method- *Suede*

Pilot This Plane Down, Nimh,

What Remains- *Vortex*

Wednesday January 21

Paul Oakenfold- *Harry O's*

Corban, City of Ruin, Bud Heavy, Squak Box,

Pirates of the Great Salt Lake- *Kilby*

Opposable Thumbs- *Monk's*

Thursday January 22

Show Off, Ichor, Necrohaus- *Kilby*

Six Sided Box- *Monk's*

MXPx, Lux Land- *Sound*

Tolchock Trio- *Urban Lounge*

Friday January 23

Flatline Syndicate, Her Candane,

Last Response- *DV8*

Achilles Last Stand- *Esquire*

Richmond Fontaine, Grand Champion- *Halo*

Truth Effect- *Kilby*

The Chieftains- *Kingsbury*

Le Force- *Monk's*

Kill 'Em All- *Todd's*

SLAJO- *Urban Lounge*

Saturday January 24

Hamell On Trial- *Halo*

Quik Feet, Marko Polow, Still Famous,

Stories of Scars, Occidisi, Samantha,

The Summer After- *Kilby*

Ratio- *Sound*

Fishbone- *Suede*

Le Force, The Debonairs- *Todd's*

The Rubes- *Urban Lounge*

Sunday January 25

Sweatin' Willy- *Burt's*

Dead Kats- *Sound*

Monday January 26

DJ Rebel- *Monk's*

Tuesday January 27

Midnight Cowboys- *Halo*

The Madman Chronicles- *Kilby*

No Star Jazz- *Monk's*

Six Sided Box- *Urban Lounge*

The Verse, DJ Matlock- *Vortex*

Wednesday January 28

The Drips, No Intent, The Summer After- *Kilby*

The Body- *Monk's*

OP Girl's Snowboard Camp- *Snowbird*

Dan Rasmussen & the Jazz Quartet- *Sound*

The Samples- *Suede*

Thursday January 29

Majestic Nomads- *Halo*

Hifi Massacre, Pushing Up Daisies,

The Attack- *Kilby*

SLAJO- *Monk's*

Jettliners- *Sound*

OP Girl's Snowboard Camp- *Snowbird*

Friday January 30

ECK, The Contradictions, The Dregs,

The Butthawks- *Albee*

Thin Lizzy- *Expose*

Gamma Rays- *Halo*

Vaux, Bear vs. Shark, Smashy Smashy- *Kilby*

The Wolfs- *Monk's*

OP Girl's Snowboard Camp- *Snowbird*

SLUG Action Sports Night w/ the Dirty Birds- *Todd's*

Starmy, The Electoral College,

Delicato- *Urban Lounge*

Saturday January 31

Pagan Dead- *Halo*

The Seldom Scene Comp. Release Party- *Kilby*

Hank Williams 3, LoLa- *Liquid Joe's*

OP Girl's Snowboard Camp- *Snowbird*

Smack Water- *Sound*

Slick Rick- *Suede*

King Tree- *Todd's*

Sunday February 1

Sweatin' Willy- *Burt's*

Monday February 2

Steve Pulse- *Kilby*

Gomez- *Liquid Joe's*

Victor Wooten- *Suede*

Tuesday February 3

Red Light Sting- *Kilby*

Endless Struggle- *Vortex*

Wednesday February 4

Black Black Ocean, Tolchock Trio,

Seconds Away- *Kilby*

Thursday February 5

Josh Gropin'- *Delta Center*

Hairy Apes BMX- *Plan B*

Marilyn Manson- *Saltair*

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P R E S E N T S

01.26 **The Lawrence Arms**
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TBA

ALBEE SQUARE
7:30 PM

01.31 **Hank Williams III**
Scott Biram

LIQUID JOES
9:30 PM

02.13 **Mest**
Fallout Boy, Matchbook Romance,
Dynamite Boy

BRICKS
6:00 PM

02.23 **Tooth And Nail Tour**
Further Seems Forever, Anberlin,
Me Without You, Watashi Wa, Emery

BRICKS II
6:00 PM

02.23 **Cannibal Corpse**
Hipocrisy, Exhumed,
Vile

BRICKS
7:30 PM

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You can purchase tickets by phone at UtahConcerts.com, at all Smithstix outlets, at all Grey Whale CD locations, and The Heavy Metal Shop. Bricks and Liquid Joes are private clubs for members.

Kilby Court Calendar January 2004

- 02** - Middle Distance, Deny Everything
All Systems Fail, Rude Awakening
- 03** - Wish the End, Anatomically August
Iota
- 05** - Madman Chronicles, James Gline,
Thanksgiving, Old Man Johnson,
The Space Racket
- 06** - ^{6pm} Ithica Melody, Seconds Away,
Amity
^{8pm} Anatomy of a Ghost, Kane
Hodder, Nimb
- 07** - Everyday Heroes, Robbed, Anestey,
Blind Iris, Dead Lip, Bangarang
- 08** - ^{6pm} Icarus Line, Enough Said,
Three Star Hotel
^{8pm} Low Flying Owls, Beards of
Solitude, Rope or Bullets
- 09** - The Trademark, Seasons End, The
Habits, Last Response, Violet Blue
- 10** - Tony Lake, Raincheck, The Child
who was a Keyhole, Gift Anon.,
Theta Naught
- 13** - Bear vs. Shark
- 14** - Fighting Jacks, Apollo Sunshine,
Phoenix Cuff, Brilliant Stereo Mob,
Morrisite War, Drowning By Numbers
- 15** - Clarity Process, Her Candane, Higher,
Hifi Massacre, EE Plan, Outset Phonic
- 16** - ^{6pm} Moshmellows, etc.
^{8pm} Andrew Kaffer (kissing Book),
On Vibrado, The Rubes
- 17** - ^{6pm} Enex, Half Step
^{8pm} Delicato, I am Electric
- 20** - Ian Moore
- 21** - ^{6pm} Corban, City of Ruin
^{8pm} Bud Heavy, Squak Box, Pirates
of the Great Salt Lake
- 22** - Show off, Ichor, Necroghaus
- 23** - Truth Effect
- 24** - ^{6pm} Quik Feet, Marko Polow, Still
Famous, Stories of Scars
^{8pm} Occidis, Samantha,
The Summer After
- 27** - The Madman Chronicles
- 28** - The Drips, etc.

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